JOHNSON'S

METHOD for SINGING CLASSES

BY

A. N. JOHNSON.

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EXPLANATION.

"JOHNSON'S Method for Singing Classes" was made out of a large book called the *Chorus Choir Instruction Book*, a book containing the complete *Natural System* of the author, with ample illustrations.

When the two books were made, it was supposed that every one who taught from the smaller book, as well as a portion of his scholars, would have the larger book in his hand. Hence the numbers of the pages were made to correspond. This accounts for the irregularity of paging in the book.

Mr. Frank Miller.
Oneida Castle,
Oneida Co.
N. Y.

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METHOD for SINGING CLASSES

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INTRODUCTION.

THIS book contains a method for teaching singing schools invented by A. N. Johnson, the author of "Johnson's New Method for Thorough Base," and of many other musical works. This method has long been in extensive use, and singing school teachers who have used it are seldom willing to teach elementary singing classes in any other way.

It is arranged in chapters. The first chapter plainly explains one thing which every one who wishes to be able to read music is obliged to know, and contains exercises to be practiced until the learner can do the thing which the chapter teaches. The explanation is so plain and simple that no learner will find any difficulty in understanding it. The exercises are such that every learner can easily practice them. They are so interesting, that the interest of the learners is not liable to flag while they are practicing them. And they are so efficient that they will unfailingly impart the ability to read music readily, to all who do thoroughly practice them.

Every other chapter is arranged on the same principle that the first chapter is. Each explains one thing, and furnishes exercises or tunes, the practice of which will impart to all learners the ability to do the thing which the chapter explains. This method is thus made very easy for teachers to teach, and highly interesting for learners to learn.

A prominent point in which Johnson's Method differs from all others, is that it omits all of those subjects which belong in the studies of Thorough Base, Counterpoint and Instrumental Music, (which subjects form a large part of the older American Singing School methods), and it requires learners to study and practice only those subjects which belong in the art of singing, so that, throughout this method, learners do not encounter a single subject that they cannot easily understand, and they are not required to practice a single thing that they cannot easily do.

The tunes and pieces used for practice in a Singing School should resemble the pieces which are printed in a school reader, to teach learners to read. These pieces are not weak stories written for the reading book, but they are choice selections from the works of such writers as Dickens, Longfellow, and others. The tunes and pieces for practice, therefore, which are contained in this book, are not weak tunes written purposely for singing schools, but they are choice tunes and pieces selected from the most popular church music books, glee books, chorus books, and similar works. As they are tunes which skilful choirs and singing associations have always found highly interesting, of course, singing school scholars cannot fail to enjoy practicing them.

Nothing can be better to teach learners to sing by note in four parts than hymn tunes and glees of sterling merit. The first tunes in this book are hymn tunes of this character, while glees, which are as interesting for singing school practice as any that were ever published, are scattered through the book.

A singing school does not need many anthems, but those which are introduced should be of a highly interesting character, and those which are contained in this book are so.

To keep the members of a singing school interested in their studies, they should be allowed to learn many pretty tunes by rote, and not be required to devote their whole time to the labor of singing by note. Therefore, many pretty and highly interesting Sabbath school tunes, revival tunes, glees, and secular choruses are scattered through this book, which are placed in the book to provide pieces which it will be highly interesting for learners to sing by rote.

INDEX.

THE pages denoted by this index are not numbered in consecutive order, but many numbers are omitted. The pages are numbered in this way for this reason. This book teaches the Art of Reading Music, which is the *first* thing which those who learn the Art of Singing have to learn, but it is not the *only* thing. While a class in the elementary principles of music are expected to study only the Art of Reading music, advanced singing classes, choirs, and musical associations learn to study other branches of the art of singing. This book is made to contain only what a class in the Art of Reading Music needs to learn and practice, but the pages are numbered irregularly so that they may also be used in a book which teaches all of the other branches of the art of singing, besides the art of reading music. It will be found, however, that every page denoted by this index can be found just as readily as if the pages were numbered in consecutive order.

TUNES WHICH FORM PRACTICE LESSONS.

All by the shady....64
A rosy crown....63
As days advance....64
A signal gun....63
Awake my lute....63
Awake my soul....65
A wet sheet....60
Beautiful Venice....66
Bird of the stormy wave....51
Bounding billows....46
Bright-eyed laughing May....47
Call me not indolent....58
Come arouse thee!....59
Come! come! come!....58
Come rouse up ye....62
Daughter of Zion....54
Flow gently sweet Afton....48
From Greenland's icy....55
Hark how the choral....59
Haste thee winter....46
Health to all....56
Ho, ho, vacation days....51
How blithely the echoes....57
In the cottage....59
Let the smiles of youth....61
Light by the fireside....58
Little travellers....56
Lord when thou....60
Loud swell the....58
Meek and lowly....50
Merry Christmas....53
Now let us raise....57
Now to heaven....50
O happy is the....62
O on the earth....48
O render thanks....55
O see the snow....54
O the winter....48
O this is the....61
Over the mountain....52
Over the sea....50
Over the summer sea....51
Pleasant is the hour....46
Purer yet purer....55
Running hurry scurry....62
Sing praises to God....57
Sound the tamborine....49
Storm and sunshine....52
Summer weather....46
Tell me the tales....52
The light of day....55
The Lord is my....54
The Lord my pasture....47
The Lord our God....63
The night was dark....49
There is an hour....60
The rose that all....66
The songs we love....47
Those heavenly songs....56
Thou dear Redeemer....62
Thundering down yon cliff....49
Thus in Switzerland....54
Try, try, try again....50
Up the hills....51
What a wealth of roses....64
What fairy like music....57
When dew falls light....46
When sailing on....61
When the birds....60
When the heart....65
Ye tribes of Adam....65

HYMN TUNES.

Admah....75
Alba....116
Almont....124
Anvern....80
Becancour....96
Bianchi....117
Bolivar....80
Bowman....72
Bryan....102
Canadea....70
Chimes....88
Clarence....76
Conhocton....79
Dryden....83
Dupage....71
Ethim....101
Hartford....86
Hemans....124
Hummel....87
Kiddoo....69
Lemnos....92
Leon....96
Leucile....76
Linstead....103
Marion....72
Maumelle....125
Migdol....79
Nichols....83
Roscoe....74
Rosello....74
Sabina....87
Seneca....88
Sheba....102
Smithfield....103
Sprague....101
Temple Chant....69
Walloomsac....71
Waterloo....91
Whitney....93
Zephon....73
Zerah....86

ANTHEMS AND SACRED PIECES.

Holy is the Lord....192
How honored, how dear....178
Going to the fountain....218
Knocking at the door....230
Let mount Zion rejoice....181
Make a joyful noise....146
Mighty Jehovah....211
My home, sweet home....233
Pleasant are the Pastures....230
Sing O heavens....210
The Church's welcome....175
The earth shall be full....186
The saints rest....237
The voice of free grace....234
The warfare of the Lord....237
We love to sing of heaven....219

SECULAR MUSIC, FOR STUDY OR RECREATION.

A home on the rushing sea....248
Blow bugles....270
Bounding billows....288
Childhood....284
Haste thee winter....288
If to be merry....253
Men of strength....254
Moonlight....260
On to the field of glory....280
Our native land....284
Pull away merrily....246
Serenade....250
The age of progress....267
The brave old oak....285
The chimes of Zurich....267
The fisherman's life....263
The greenwood tree....257
The harvest time....258
The merry bells are ringing....252
The noble free....249
The oaks....286
The pilgrim fathers....266
The sailor lad....277
The unmaker....276

H1314

THE LAWS OF CHORUS SINGING.

THE singing that is produced by one person singing alone, or by a few persons singing together, is called Solo singing, Quartette singing, Double Quartette singing, or some similar name. The singing which is produced by a company of persons, (say twenty persons or any greater number), singing together, is called Chorus singing. The laws of solo and quartette singing are well understood in America, so much so that good solo and quartette singing can be heard in all parts of the country. Comparatively few in America have much conception of the laws of chorus singing, so it is rare that chorus singing which is of any value is heard in church, Sabbath school or anywhere else in America, where many people sing together. It seems proper, therefore, that some idea of the nature of the laws of Chorus singing should be given in a singing school book, although the study of those laws belongs to an advanced class, choir, or singing association course of practice, and consequently would be out of place in a book designed for an elementary singing school.

The art of singing is like the art of speaking. When a student, in a seminary or academy, prepares a piece to speak at a public exhibition of declamation, he proceeds in the following manner. First, he learns the piece. Learning the piece, therefore, is the "first process" in his preparation of it. When he gets the piece learned, he can gabble off the words which compose it with readiness and fluency, But thus gabbling off the words is not the way to speak the piece before an audience. If he should do so, they would laugh at him, even if he had learned the piece so well as not to miss a single word. The proof whether a speaker speaks well or not is the impression his speaking produces on the audience. Such speaking as this "first process" of preparation would produce would not make any good impression upon an audience. It would be mere gabble. Before the words of this piece would affect the minds and hearts of an audience, the speaker has got to do something more to them than merely to gabble them off. He has got to use emphasis, inflections, varied powers of voice, and other varieties of tone which the human voice has the ability to produce. If, when a speaker is learning the words of a piece, he should be said to be carrying the piece through the "first process"; when he is learning to put the right emphasis into the words, he is said to be carrying the piece through the "second process"; when he is learning to put the right inflection into the words, he might be said to be carrying the piece through the "third process," and so on. By reflecting upon this subject a few moments, every one can understand that it is these second, third, fourth, and other "processes" which cause a piece of declamation to produce a powerful effect upon the minds of an audience. The "first process" does not produce any valuable impression whatever upon the mind and heart.

Now the laws of Chorus singing teach that this same thing is true of singing. Learning a tune is merely "carrying the tune through the first process." However well the singer knows the tune, its performance is mere gabble, if it is not carried through other processes. The singing of a tune, when the singers have merely learned the tune but have not done anything more to it, makes no more impression upon the hearts and minds of those who sing it and those who listen to it, than the words of a speech which was only "gabbled off" words. Before the singing of a tune can produce any valuable affect upon human hearts, it must be carried through many different processes.

It is the especial design of an elementary singing school to make learners able to read music. But the ability to read music only enables singers to carry a tune through the "first process." It does not teach them how to carry tunes through processes which cause singing to powerfully affect the heart and mind. It is the work of advanced singing schools, choir rehearsals, and singing association practice to do that. But all who love singing should learn to do it. The sole reason why so much useless singing is learnt in churches, Sabbath schools, and other places, is because the singers do not know how to do anything more to a tune than to carry it through the first process.

JOHNSON'S CHORUS CHOIR INSTRUCTION BOOK teaches all the processes, and every item of every kind, which has anything to do with enabling a company of singers to sing perfectly. With the aid of that book every church can have a volunteer choir which can lead the singing in a way which will cause it to affect and impress the hearts and minds of a congregation as powerfully as words spoken by the most eloquent speaker; and Musical Associations can arrive at a state of discipline which will make their practice the most agreeable of recreations. All who study this book are earnestly advised to learn all the laws of Chorus singing as they are taught in "Johnson's Chorus Choir Instruction Book."

It adds greatly to the interest of all kinds of chorus singing, to have the singing accompanied by a player who knows how to play the Treble, Alto, Tenor or Base parts, on the organ or piano, exactly as the singers have to sing them. **JOHNSON'S NEW METHOD OF THOROUGH BASE,** (price $1.) will teach players how to do this. It is the only method on which any one can learn to accompany Chorus singing so that the accompaniment will add to the singing effect.

Both of those books are published by OLIVER DITSON & Co.

THE STUDY OF

THE ART OF READING MUSIC.

By A. N. JOHNSON.

INTRODUCTION.

These instructions teach learners to read notes in the way that a spelling book teaches learners to read words. A spelling book does not commence its instructions by telling beginners about orthography, etymology, syntax, and prosody, things that belong in the study of grammar, but it commences by telling them that the first thing that they must learn is "A." These instructions do not commence by telling beginners about rhythmics, melodics, and dynamics, things that belong in the study of counterpoint, but they commence by telling them that the first thing that they must learn is the staff. A spelling book does not confuse and bewilder beginners by attempting to teach them *why* "A" is made the way that it is. It does not belong to the study of spelling to teach that. A spelling book simply *tells* beginners that it is "A," and then requires them to get used to reading it. These instructions, therefore, do not confuse and bewilder beginners by attempting to make them understand *why* music is printed in the way that it is. It does not belong to the study of singing to teach that. They simply *tell* beginners what they need to know in order to do what each chapter requires them to do, and then require them to get used to doing it. When every thing that does not directly aid in enabling beginners to learn to sing by note is thus excluded from the instructions, it is very much easier to teach and learn the art of reading music, and learners become able to sing by note in very much less time than they can in any other way. The following chapters are so arranged that the teacher need not teach them in the successive order in which they are printed, if he prefers to introduce the subjects which they teach in some other order. For example, he can teach chapter XXXVIII next after chapter XII, or make any similar change, if he wishes to do so. A teacher can teach a class from this book without the aid of a black-board or chart, if it is inconvenient to have one, as all of the explanations and illustrations which learners need are printed in the chapters.

CHAPTER I.

THE STAFF.

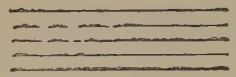
To be able to read music, it is necessary to know what printed musical characters mean.

It is also necessary to be able to do each thing that musical characters denote.

The first musical character which must be learned is the STAFF.

The staff is a group of five lines extending wholly or partly across the page.

THE STAFF.



The plural number of "Staff" is "Staves."

The lines of the staff are numbered, commencing with the lowest one. The lowest line is called the First Line, and the others, the Second Line, Third Line, Fourth Line, and Fifth Line.

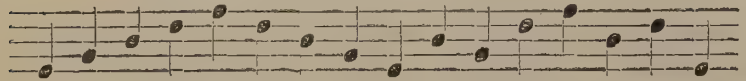
Characters which are called NOTES are printed on the staff.

Each note consists of a round part and a stem.

Notes are said to be printed on the lines that run through the round part. No notice is taken of the lines that run through the stem.

When people speak aloud and tell which lines notes are on, they are said to READ THE NOTES.

NOTES PRINTED ON THE STAFF.



When people are reading the notes, it would be difficult to keep the place, if notes were always printed as they are in the foregoing example. To make it easy to keep the place, staves are divided into small portions which are called MEASURES.

The lines that divide staves into measures are called BARS.
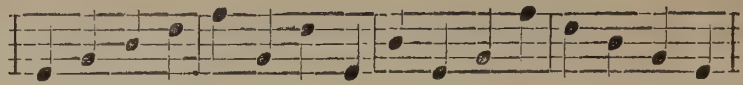
THE STAFF DIVIDED INTO MEASURES BY BARS.



Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure. Bar.

EXERCISE.—Require the learners to read the notes of the following exercises. Explain that the direction to read the notes does not mean that they must sing the exercises, but it means that they must speak aloud, all exactly together, and tell which line each note in the exercise is on.
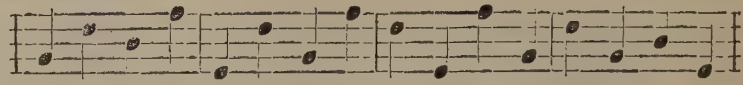
No. 1.



No. 2.



No. 3.



NOTE FOR TEACHERS.—Before using the questions the teacher should read what is said about Practice Lessons in chapter XI.

QUESTIONS. — To be able to read music, what is it necessary to know? What is it necessary to be able to do? What is the first character that must be learned? How does it look? What is the plural of staff? How are the lines on the staff numbered? What characters are printed on the staff? Of what does a note consist? Which line is a note said to be on? What notice is taken of the lines the stem of a note is on? What must learners do when they are requested to read the notes of an exercise? What enables people to keep the place when they are reading notes? What are the lines called which divide notes into measures?

NOTE FOR TEACHERS.—In this system each chapter explains something that learners must learn to do. For example, this chapter requires them to learn to read notes. When they can do the things which all of the CHAPTERS require them to do, they will be skillful readers of music. It is the plan of this system, to only explain enough about a thing in any one chapter to enable learners to do the thing which that chapter requires them to do. However much more *might* be explained about a thing, nothing more *is* explained about it in any one chapter than it is needful for learners to know in order to learn to do what that chapter requires them do. For example, in this chapter, measures are explained as being a device to enable people to keep the place when they are reading notes. Many more things *might* be explained about measures, but learners do not need to know any thing more about them in order to do what this chapter requires them to do, and so no more explanation about measures *is* made in this chapter. It is important that teachers should keep in mind that this plan is followed in all of the chapters

Teachers will notice that to follow the natural order of subjects which learners must learn, chapter III belongs next to chapter I, and that chapter II is a sort of interloper. Chapter II teaches three things which have much to do with causing learners to become good singers, but the teacher can omit it without interrupting the systematic succession of subjects which learners must learn. Or he can teach one of the three things now, and the others further along in the course. If the three things which chapter II teaches are to be learned at all, doubtless the best time to *begin* to learn them is as soon as chapter I is learned. Chapter II can be introduced further along in the course, though, if the teacher thinks it best for the class to do so, or it can be omitted altogether.

CHAPTER II.

PRACTICE.

Some things can be learned by doing the thing only once. A sum in arithmetic is such a thing. When a learner has done such a sum, correctly, once, he has finished learning it

Some things can only be learned by doing the thing over and over, many times, until it, finally, becomes learned. Learning to write "A" is such a thing. No one who did not know how to write, ever learned how to make "A" so that he could write it handsomely, in any other way than by writing it over and over, many times, until he finally learned to write it well.

Doing a thing over and over, many times, for the sake of learning to do it, is called PRACTICE.

When an Instruction Book tells learners that they must "practice," a thing, it means that they must do the thing over and over, until they have learned to do it. The only way in which it is possible to learn a thing that can only be learned by "practice," is to keep doing it, over and over, until it is learned.
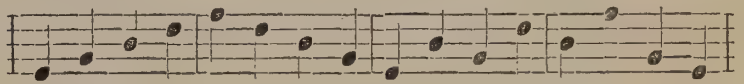
No one can tell how many times it is necessary to do a thing that can only be learned by practice, over and over, in order to learn it. All that any one can tell about it is, that learners must keep on doing it, over and over, until they finally get it learned.

NOTE FOR TEACHERS.—Because people can learn things that do not have to be learned by practice, by having them explained to them, learners are very apt to think that they can learn things that do require practice by merely having them explained to them, without having to be at the trouble of practicing them. The teacher, therefore, should impress upon the learners that in every chapter where there is a direction to the learners to "practice" doing something,—it is not possible for them to learn that thing in any other way than by doing it, over and over, until they *can* do it, no matter how many times they are obliged to practice it before they get it learned. Make learners clearly comprehend this, and they will have far more patience to practice than they will if they do not understand it. The teacher should explain to the learners that when it is necessary to practice a thing many times in order to learn it, it is not desirable to practice it at one time until it is learned, but it should be practiced a little at one time, and a little at other times, until it is, finally, learned.

DELIVERY OF THE TONE.

To become a good singer it is necessary to learn to cause the tone to come out of the mouth, in a bold, unembarrassed manner, without any fear or timidity. When singers cause the tones to come out of their mouths in this way, they are said to DELIVER THE TONE ACCORDING TO RULE.

EXERCISE FOR PRACTICING THE DELIVERY OF THE TONE.



EXERCISE.—Require the learners to read the notes of the foregoing exercise and deliver the tone according to rule. That will require them to speak, all exactly together, and say, "First Line," "Second Line," "Third Line," and so on, in a bold and unembarrassed manner. Require them to practice the exercise until they can thus deliver the tone. This practice will get them so that they can deliver the speaking tones of the voice according to rule, but when they can do that, they will find themselves able to deliver the singing tones of the voice according to rule, without having to learn.

CONTROL OF THE MUSCLES.

To become a good singer it is necessary to learn to have all the muscles in the body relaxed and at rest while singing, except the muscles that move the vocal organs. When singers can sing with the muscles in this condition they are said to CONTROL THE MUSCLES ACCORDING TO RULE.

Exercise for Practice in Controlling the Muscles.
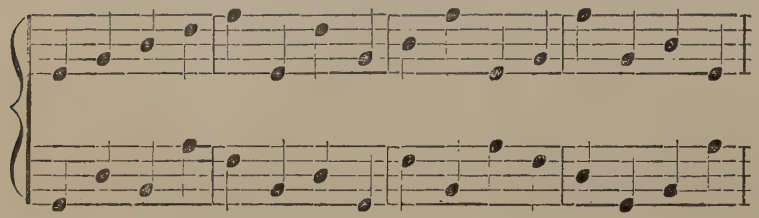


Exercise.—Require the learners to read the notes of the foregoing exercise, and while they are doing so require them to keep all of the muscles in the body relaxed and at rest, except the muscles that move the vocal organs. Cause them to realize that if they move their arms, feet, head, or any part of the body, their muscles will not be at rest, so that while they are practicing the exercise they must be careful that nothing moves about the body except the tongue, lips, and the other vocal organs. It may be well to let the learners know that sometimes singers are obliged to make motions when they sing, but those are motions made on purpose, and for a special object. This exercise is designed to have learners learn so to control the muscles that they will never make motions which they do not make intentionally They must understand that no one can become a good singer who makes useless motions when he is singing, or who makes any kind of motions unconsciously. Require the learners to practice the exercise until they can keep every member of the body perfectly still while they are reading the notes, except the vocal organs. This practice will get them so that they can keep perfectly still while using the speaking tones of the voice, but when they can do that they will find themselves able to do it while using the singing tones of the voice, without having to learn.

Control of the Mind.

To become a good singer it is necessary to learn to keep the mind concentrated upon what the singer is singing, without allowing anything to draw off the attention. When a singer can sing and keep his mind in this condition, he is said to CONTROL THE MIND ACCORDING TO RULE.

Exercise for Practice in Controlling the Mind.



Exercise No. 1.—Require half of the learners to read the notes on the upper staff in the foregoing exercise, and the other half the notes on the lower staff. Except on the first note, each learner will hear the other half of the learners giving a different answer from the answer the half he belongs to is giving. Let each learner consider the answer which he hears, that differs from the one he is giving, a mistake. Require the learners to give their own answers, in a clear, firm tone of voice, without allowing themselves to be annoyed or disturbed in the least by the wrong answers which they apparently hear. Require them to practice the exercise until hearing a mistake will not annoy or disconcert them in the least. Cause them then to realize that whenever they are singing, they must not take any notice of mistakes other singers make, nor allow such mistakes to affect their singing in the least. This practice will get the learners so that they will not be disconcerted by hearing mistakes made by the speaking tones of the voice, but when they acquire such control of the mind that mistakes made by the speaking tones of the voice will not annoy them, they will find they can control the mind in the same way when they hear mistakes made by the singing tones of the voice, without having to learn.

Exercise No. 2.—Require the learners to read the notes of the foregoing exercise, but, instead of reading the notes of both staves at once, require them to read the notes on the upper staff first, and then the notes on the lower staff, without making any stop between the last note of the upper staff and the first note of the lower staff. Appoint half a dozen persons to walk across the floor while the learners are reading the notes. Require the learners to read the notes in a firm, calm, clear tone of voice, without taking the least notice of those who are walking across the floor, or allowing the disturbance made by their walking across the floor to make the least difference in the quality of the tones that come out of their mouths. Require them to practice in this way until they acquire such control of the mind, that nothing can take off their attention, or cause them to make imperfect tones while singing by their attention being withdrawn from what they are singing. This practice will get them so that they can control the mind according to rule when they are using the speaking tones of the voice. If they learn to control the mind according to rule when using the speaking tones of the voice, they can control it when using the singing tones of the voice without having to learn.

Questions.—Mention one or more things that can be learned by only doing the thing once. Mention one or more things that can only be learned by doing the thing over and over. What is doing a thing over and over, in order to learn it, called? When a book tells a learner he must practice a thing in order to learn it, what does it mean that he must do? What is the only way in which it is possible to learn a thing that can only be learned by practice? Who can tell how many times it is necessary to practice a thing in order to learn it? What *can* be told about it? Can any one who allows the tones to come out of his mouth in a timid embarrassed manner become a good singer? How must he cause the tones to come out of his mouth? What is causing the tones to come out of the mouth properly called? Can any one who unconsciously twitches his arm, wags his head, or stamps his feet, while he is singing, become a good singer? What is being able so to manage one's muscles that nothing about his body will move when he is singing, except his vocal organs, called? Can any one who always stares at those who move around the room, take notice of mistakes other singers make, or pays attention to anything besides what he is singing, become a good singer? What is being able to concentrate the attention upon what one is singing, called?

NOTE FOR TEACHERS.—People have to deliver the tone, control the muscles, and control the mind, according to rule, whenever they wish to sing a tune *as well as it is possible to sing it.* Do not allow the learners to get the idea that they must take the trouble to do these things *whenever* they sing. They must get so that they *can* do them according to rule *when they try*, but after they have got so that they can do so when they try, they need not pay any attention to them, except when they wish to sing a tune as perfectly as it is possible to sing it. In future lessons, the teacher had better require the learners to do these three things when they are singing a tune or reading an exercise, at least once at each session of the class, so as to be certain that they *can* do them whenever they *try*, but take no notice of them at any other time.

CHAPTER III.

THE SPACES.

Notes are often printed between the lines They are then said to be printed on SPACES.

A note printed between the first and second lines is said to be in the *First Space;* between the second and third lines, on the *Second Space;* between the third and fourth lines, on the *Third Space;* and between the fourth and fifth lines, on the *Fourth Space.*

Reading the notes means the same when the notes to be read are on spaces that it does when they are on lines. It means speaking aloud the number of the space each note is on.

EXERCISE.—Require the learners to read the notes in the following exercise.



QUESTIONS.—When notes are printed between the lines where are they said to be printed? When a note is between the first and second lines where is it said to be printed? Between the fourth and fifth lines? Between the second and third lines? Between the third and fourth lines?

CHAPTER IV.

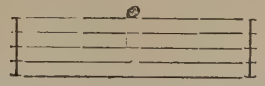
SPACES BELOW AND ABOVE.

THE SPACE BELOW.



When a note is printed as the note in the foregoing example is printed, it is said to be printed on the SPACE BELOW. That means, on the space below the staff. There is but one space below, so it is not numbered.
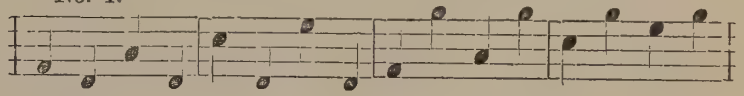
THE SPACE ABOVE.



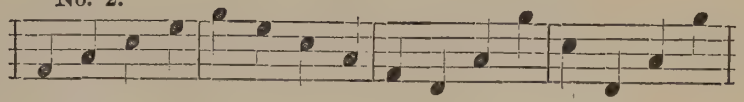
When a note is printed as the note in the foregoing example is printed, it is said to be printed on the SPACE ABOVE. That means, on the space above the staff. There is but one space above, so it is not numbered.

EXERCISE.—Require the learners to read the notes of the following exercises.

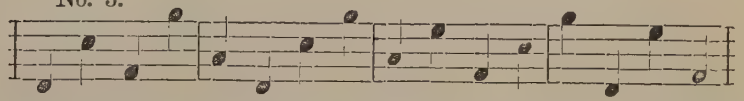
No. 1.



No. 2.



No. 3.
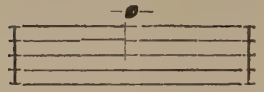


QUESTIONS.—When a note is printed immediately below the first line, where is it said to be printed? Immediately above the fifth line? Why is not the space below numbered and called the first space below? Why is not the space above numbered and called the first space above?

CHAPTER V.

ONE ADDED LINE.

Sometimes more than five lines are needed in the staff, but if more than five were printed the whole width of the page it would be difficult to tell which lines notes are on. So only five lines are printed the whole width of the page, and when more are required they are only made long enough to put a note on. These additional lines are called ADDED LINES. If the additional line is above the staff, it is called the ADDED LINE ABOVE. If it is below the staff, it is called the ADDED LINE BELOW.

THE ADDED LINE ABOVE.
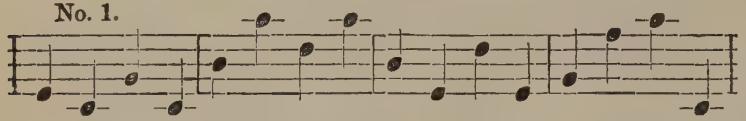


THE ADDED LINE BELOW.
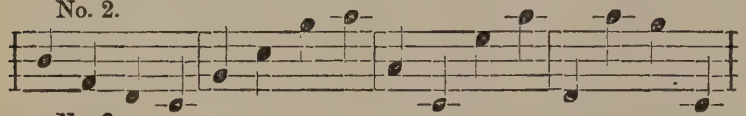


EXERCISE.—Require the learners to read the notes of the following exercises.
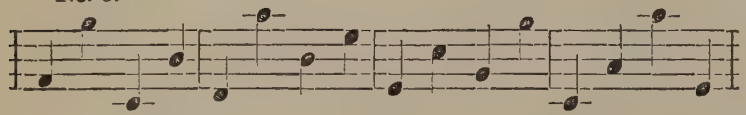
No. 1.
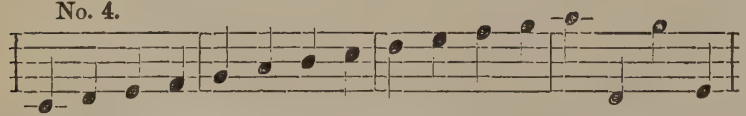


No. 2.



No. 3.



No. 4.



QUESTIONS.—Is it ever necessary to have more than five lines in a staff? When it is necessary why are they not printed the whole width of the page? How are they printed? What are they called?

CHAPTER VI.
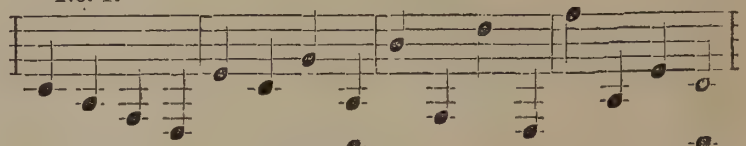
SEVERAL ADDED LINES.

NOTE FOR TEACHERS.—It is seldom that more than one added line is used in vocal music. This chapter is placed here so that all of the chapters that explain the lines and spaces may be together. It will be best, however, to omit this chapter, and not introduce it until the learners reach a chapter in which it will be necessary for them to know about more than one added line. Chapter XX is the first chapter where they need to know that more than one added line is used.
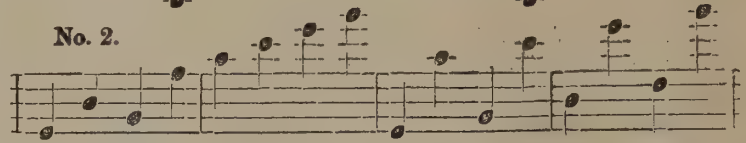
When there is only one added line in a tune, it is not numbered, but it is called *the* added line below or above. When there are more than one, they are numbered, and are called the *First Added Line*, *Second Added Line*, *Third Added Line*, &c., above or below.

EXERCISE.—Require the learners to read the notes of the following exercises.

No. 1.



No. 2.

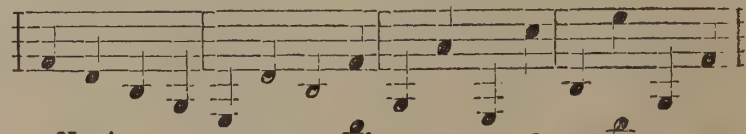


When more than one added line is printed there will be ADDED SPACES between them.
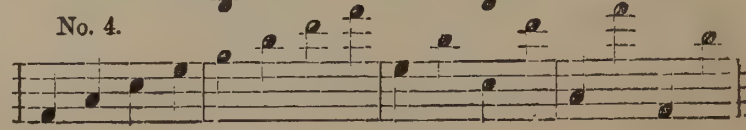
When a note is printed between the first and second added lines, it is said to be on the *First Added Space*. When a note is printed between the second and third added lines, it is said to be on the *Second Added Space*. When a note is printed between the third and fourth added lines, it is said to be on the *Third Added Space*, (above or below.)

EXERCISE.—Require the learners to read the notes in the following exercises.

No. 3.



No. 4.
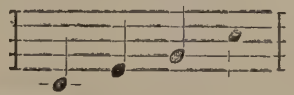


NOTE FOR TEACHERS.—Very few tunes in vocal music have more than one added line, but instrumental pieces often have several. The names which are given to the added lines and the added spaces in this chapter are the correct names. There are so many added lines and spaces in instrumental music, that instrumental instruction books often shorten the names, and call them first line below, second line below, first space below, second space below, (or above,) and so on. For example, some instrumental instruction books would call the spaces in exercise No 3, by these names. "First Space, First Space below, Second Space below, Third Space below, Fourth Space below," and so on. These are not the correct names, though. They are used because they are shorter than the correct names. The correct way to read the notes of Exercise No. 3, is, First Space, Space below, First Added Space below, Second Added Space below, Third Added Space below, and so on. It is so seldom that more than one added line is used in vocal music, that there is no necessity for shortening the names, and teachers had better require learners to give the correct names when they read notes where there is more than one added line. There are so many added lines in instrumental music, that there is some excuse for shortening the names in that kind of music, but none for shortening them in vocal music.

QUESTIONS. — When there is only one added line in a tune, how is it designated? When there are more than one, how are they designated? What is the name of the space between the first line and the first added line below? What is the name of the space between the first and second added lines below? The second and third? The third and fourth? What is the name of the space between the fifth line and the first added line above? Between the first and second added lines above? The second and third? The third and fourth?

CHAPTER VII.

THE SCALE.



The notes in the foregoing example denote four musical sounds. One who knows what sounds these notes denote, knows how to sing by note.

To sing the sounds which these four notes denote, one would need to proceed in this way. His first difficulty would be to get the sound denoted by the first note correctly. This is called GETTING THE PITCH. He would have to get this from an instrument, or from a tuning fork. If there is no instrument or tuning fork at hand from which he "can get the pitch," (that is, get the first sound of the tune correctly,) he would have to guess at it.

After he has sung the first sound right, his next difficulty would be to make his voice pass from the first sound to the second correctly. This is called making his voice pass across the DISTANCE between the first sound and the second. After he has sung the second sound right, he would have to make his voice pass across the DISTANCE between the second sound and the third, and then between the third sound and the fourth.

The DISTANCES between the sounds of a tune occupy the same place in the art of reading music that the alphabet occupies in the art of reading a newspaper or book. Before any one can become able to read a newspaper or a book he must know all of the letters of the alphabet. Before any one can become able to read music he must know all of the DISTANCES between musical sounds.

Several centuries ago, Pope Gregory of Rome discovered that eight musical sounds enclose all of the DISTANCES that there are in music. These sounds are named from numerals, thus.

EIGHT.
SEVEN.
SIX.
FIVE.
FOUR.
THREE.
TWO.
ONE.

He called this series of eight sounds the SCALE. This is the Latin word for "Ladder." Tradition says that he thought there was something resembling a "Ladder" in the throat, and that the sounds ascended the throat on this "Ladder." Whatever induced him to call it so, he called this series of eight sounds a "Ladder," and it has been called so ever since. All the language used in reference to it refers to the idea of a "Ladder," as, for example,— "ascending the scale,"— "descending the scale,"— "the steps of the scale,"— &c.

In several places in the science of music, it is the universal custom to use expressions that are not literally true. That is, to use expressions which are like the expression "the sun is setting." Everybody knows that it is not stating the literal truth, whenever one says "the sun is setting," and yet everybody knows what is meant by the expression. It is the universal custom to use a similarly untrue expression about the scale. The literal truth about the scale is, that it is a series of SEVEN DISTANCES, and yet it is the universal custom to always speak of it as if it was a series of "Eight Sounds." The sun is said to set, because it appears to set. The scale is said to be a series of eight sounds because it appears to be, for it is necessary to sing the eight sounds in order to produce the SEVEN DISTANCES.

The SEVEN DISTANCES which *really* constitute the scale, are produced in this way. The *first distance* is produced by the voice passing across the distance between ONE and TWO. The *second distance* is produced by the voice passing across the distance between TWO and THREE. The *third distance* is produced by the voice passing across the distance between THREE and FOUR. The *fourth distance* is produced by the voice passing across the distance between FOUR and FIVE. The *fifth distance* is produced by the voice passing across the distance between FIVE and SIX. The *sixth distance* is produced by the voice passing across the distance between SIX and SEVEN. And the *seventh distance* is produced by the voice passing across the distance between SEVEN and EIGHT.

Before any one can read music readily, he has got to become perfectly familiar with all of the DISTANCES that are contained in the scale for precisely the same reason that one has got to become perfectly familiar with all of the letters that are contained in the alphabet before he can read newspapers and books readily. All of the words that one finds in newspapers and books are made of the letters of the alphabet. Consequently, unless one knows all of the letters of the alphabet he cannot read newspapers and books readily. All tunes are made by placing musical sounds at different DISTANCES from each other. Consequently, unless one knows all of the DISTANCES that can be made between musical sounds, he cannot read music readily,—and all of the DISTANCES that can be made between musical sounds are contained in the scale.

The DISTANCE between any two musical sounds in any tune is always the same as the DISTANCE between two sounds of the scale. It cannot possibly be any other DISTANCE. That is, it is the same as the DISTANCE between ONE and FIVE, TWO and SEVEN, THREE and EIGHT, or some other two sounds of the scale. Therefore, when a learner becomes so familiar with the scale that he can sing the eight sounds in any order in which they can be placed, his voice will be able to pass across the distance between any two sounds in any tune, and he will be able to read music readily. In other words, when a learner becomes so familiar with the eight sounds of the scale that his voice will pass across the DISTANCE between any two of them that can be called for, he will be perfectly familiar with all of the DISTANCES that it is possible to place two musical sounds from each other, and he will be able to sing tunes readily the first time he sees them.

It happens that the way to become thus familiar with all of these DISTANCES, is to practice exercises and tunes using the names of the sounds of the scale to sing with. After learners have practiced singing in this way sufficiently, they will find themselves able to sing any two sounds of the scale that can be named. When they can sing any two sounds of the scale that can be named, they will be perfectly familiar with all of the DISTANCES that ever can be made between two musical sounds, in any tune they may wish to sing. So, as all that learners will have to do to become perfectly familiar with all of the DISTANCES, is to practice the exercises and tunes which the following chapters require them to practice, it answers every purpose to speak of the scale as if it was a series of Eight Musical Sounds, and it is the universal custom to speak of it in that way. Learners must remember, however, that it is *really* a series of SEVEN DISTANCES, for it will sometimes be necessary to speak of it as it really is.

The names of the sounds of the scale are ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT. But these are uncouth words to sing with. So it is customary to sing the scale with the following Italian words, which are exceedingly good words to sing with. For convenience in speaking about them, it is customary to call these words THE ITALIAN NAMES OF THE SOUNDS OF THE SCALE.

SPELLED.	PRONOUNCED.
DO.	Doe.
SI.	See.
LA.	Lah.
SOL.	Soul.
FA.	Fah.
MI.	Me.
RE.	Ray.
DO.	Doe.

Learners can only learn to sing the scale by imitating those who know how to sing it.

EXERCISE.—Require the learners to sing the sounds of the scale in regular order; ascending and descending, and to practice until they can sing the scale readily, when the sounds succeed each other in regular order.

QUESTIONS.—When any one sings a tune by note, what is the first difficulty he has to overcome? What is getting the first sound of a tune called? After he has sung the first sound correctly, what is the next difficulty he has to overcome? What occupies the same place in the art of reading music that the letters of the alphabet occupy in the art of reading newspapers and books? How many sounds does it require to produce all of the distances that can be made between musical sounds? What is this series of eight sounds called? What does that word mean? What reason does tradition assign for giving it that name? Is it the literal truth that the scale is a series of eight sounds? What is the real truth about it? Why is it the custom to say that the scale is a series of eight sounds, instead of stating the real truth about it, and saying that it is a series of seven distances? How is

the first of the seven distances produced? The Second? Third? Fourth? Fifth? Sixth? Seventh? Why must one who wishes to learn to read newspapers and books, learn all of the letters of the Alphabet? Why must one who wishes to learn to read music learn all of the distances that can be made between the musical sounds? What contains all of the distances that can be made between two musical sounds? When learners can sing any two sounds of the scale that can be named, what will they be perfectly familiar with? What is it the universal custom to say that the scale consists of? What does it really consist of? Why is it not customary to use the names ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, to sing the sounds of the scale with? What is it customary to sing them with? How are the Italian words spelled, with which it is customary to sing the sounds of the scale? How are they pronounced? What are these Italian words called?

CHAPTER VIII.

THE WAY THE SOUNDS ARE DENOTED.

The line or space which a note is on denotes the sound of the scale that must be sung, in the following manner.

A note on the Added Line Below denotes that ONE must be sung.
A note on the Space Below denotes that TWO must be sung.
A note on the First Line denotes that THREE must be sung.
A note on the First Space denotes that FOUR must be sung.
A note on the Second Line denotes that FIVE must be sung.
A note on the Second Space denotes that SIX must be sung.
A note on the Third Line denotes that SEVEN must be sung.
A note on the Third Space denotes that EIGHT must be sung.

Learners must become familiar enough with the foregoing to be able to tell whether a note denotes that they must sing ONE or TWO, or THREE, or FOUR, or FIVE, or SIX, or SEVEN, or EIGHT, the moment they look at it. The best way to get so that they can do that will be to practice answering the following questions until they can do it.

QUESTIONS.—What does a note on the Second Line denote? The Third Space? The Space Below? The Third Line? The First Line? The Second Space? The Added Line Below? The First Space? Where must a note be printed to denote that SEVEN must be sung? TWO? FIVE? EIGHT? FOUR? ONE? SIX? THREE?

CHAPTER IX.

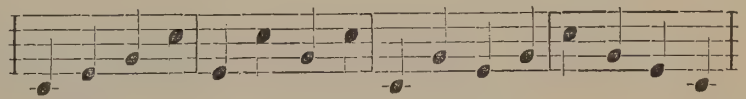
LONG ANSWERS.

Reading the notes means, telling what line or space each note is on, and also which sound of the scale each note denotes must be sung. In the preceding chapters learners have only been required to tell which line or space each note is on when they read the notes, but in this and all the succeeding chapters, whenever they are required to read the notes, they must not only tell which line or space each note is on, but also tell which sound of the scale each note denotes must be sung.
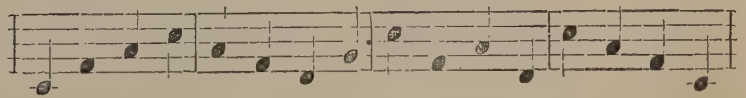
When learners speak aloud, all together, and tell both what line or space each note is on, and which sound of the scale each note denotes, they are said to read the notes and give LONG ANSWERS.

EXERCISE.—Require the learners to read the notes of the following exercises and describe each note in this way. "The first note is on the Added Line Below, and it means that I must sing ONE." "The next note is on the First Line, and it means that I must sing THREE." "The next note is on the Second Line, and it means that I must sing FIVE." And so on. Require them to practice these exercises until they can read notes with long answers, readily. It is not absolutely necessary to use the precise words which are here given as an example of a long answer. Any words that will describe which line or space a note is on, and which sound of the scale the note denotes, forms a long answer.

No. 1.



No. 2.



No. 3.



QUESTIONS.—What does the expression "read the notes" mean, in addition to telling the line or space each note is on? When learners tell what lines and spaces notes are on, and which sounds of the scale they denote, what kind of answers are they said to give? Repeat the words that will describe a long answer. Will any other words describe a long answer? What other words will form a correct long answer?

CHAPTER X.

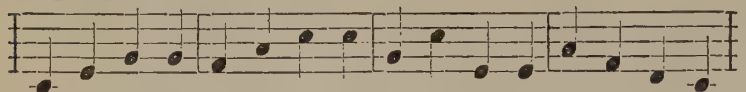
SHORT ANSWERS.

When learners read notes and only speak aloud the name of the sound of the scale that each note denotes, they are said to read notes and give SHORT ANSWERS.
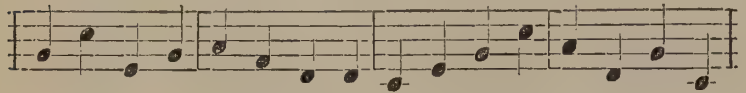
When learners read the notes of an exercise or tune and give short answers, they must *think* where each note is and what it denotes, just as they do when they give long answers, but they must only *speak* the name of the sound of the scale aloud.

EXERCISE.—Require the learners to read the notes of the following exercises, and give short answers. That will require them, when they read exercise No. 1., to speak aloud, all together, and say "ONE, THREE, FIVE, FIVE, FOUR, SIX, EIGHT, EIGHT,—and so on, through the exercise. The learners should *think* of the explanation which they give of each note when they give long answers, but they must only *speak* the name of the sound of the scale that each note denotes.

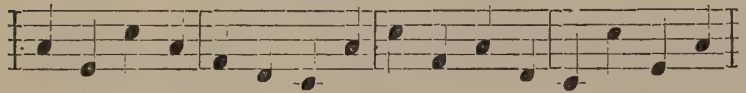
No. 1.



No. 2.



No. 3.



QUESTIONS.—When singers read notes and only speak aloud the name of the sound of the scale that each note denotes, what kind of answers are they said to give? When singers read notes and give short answers what must they think of? What must they speak aloud?

NOTE FOR TEACHERS.—Practice in reading notes has more to do with making learners good readers of music than almost anything else. Some consider it more important than even practice in singing by note, for when the learners are compelled to speak the name of the sound of the scale that each note denotes, in a clear, distinct tone of voice, they cannot guess at the meaning of the note, as they often do when they are practicing singing by note. Until a class get far advanced in the ability to sing by note, therefore, it will be a good plan for the teacher to require them to read the notes of every tune or exercise which they sing by note. In this chapter and the chapter that precedes it, the teacher should require the learners to get so that they *can* read the notes both with long and short answers. In future practice in reading notes, the teacher should use his own judgment, whether to require them to give long or short answers. If there are many in the class who cannot think quickly, long answers will be best. If all can think quickly, short answers will be best. It will also be a good plan to sometimes use the Italian names of the sounds of the scale when reading notes;—although, as the Italian names are always used when singing by note, the principal practice when reading notes should be with the names, "ONE, TWO, THREE, &c., as the learners become familiar enough with the Italian names when they are singing by note. The teacher should realize that explanations and questions have but very little to do with imparting the ability to read music to learners. *Practice* is the only thing that will ever make learners good readers of music. The more *practice* they have in reading notes, therefore, the quicker they will become good music readers.

CHAPTER XI.

SINGING BY NOTE.

When singers "sing the notes" of an exercise or tune they sing the sound of the scale which each note denotes, and use its Italian name to sing it with.

Singing the sounds of the scale that notes denote, and using the Italian names of the sounds to sing them with, is called SINGING BY NOTE.

A thick bar is called a DOUBLE BAR.

When it is necessary to distinguish an ordinary bar from a double bar, the ordinary bar is called a SINGLE BAR. When it is not necessary to distinguish it from a double bar, an ordinary bar is called, simply a "bar." That is, when any one talks about a "bar" without saying whether he means a double or a single bar, it is always understood that he means a single bar.

Both double and single bars are designed to aid the eye in keeping the place when reading or singing by note. A double bar is placed wherever the eye needs more aid than a single bar would give. In "Practice Lesson No. 1.," double bars are placed at the end of every second measure, to aid the eye in keeping the place in that exercise. In "Practice Lesson No. 3," a double bar is placed at the end of each line of the poetry, so as to aid the eye in telling where each line of poetry begins. In a similar manner Double Bars are always placed wherever the eye needs especial aid.

Two double bars printed close together, are usually placed at the end of tunes and exercises.

A character called a CLEF is usually printed at the beginning of a staff.

A CLEF AT THE BEGINNING OF A STAFF.



When singers learn a tune by singing it by note, they practice singing it with the Italian names of the sounds of the scale until they have learned it, and then they sing it with the words that are set to it.

PRACTICE LESSONS.

A series of tunes to be practiced, singing by note is printed, commencing on the next page to the end of Chapter XLI. Wherever the learners are directed to practice Lessons in the Practice Lessons, it means that they must practice one of these Practice Lessons.

One sometimes meets a person who has studied French in such a way that he can answer any questions that can be asked about French nouns, verbs, &c.,—but cannot speak the language well. Such a person has studied answering questions more than he has practiced speaking French. One, also, sometimes meets a person who can speak French well but cannot answer questions about French nouns, verbs, &c., very readily. Such a person has practiced speaking French more than he has studied answering questions. The art of reading music can be studied in these two ways. One who spends much time in studying the answers to questions, and but little time in practicing Practice Lessons, will be a good question answerer, but not a good singer. One who devotes much time to practicing Practice Lessons and but little to studying the answers to questions, will be a good singer, but not a good question answerer. In a short course of instruction there is not time for learners to become both good singers and good question answerers, so, unless the course of instruction is long enough to learn both, it may be best for the learners to omit the questions, and devote most of the time to the practice of the Lessons and Tunes which the succeeding chapters require them to practice.

EXERCISE.—Require the learners to sing by note the tunes in Lesson I, of the Practice Lessons, and to practice until they can readily sing them by note. When they have sung a tune by note until they have learned the tune, require them to sing it with the words.

QUESTIONS.—How do singers sing by note? What is a double bar? What is the ordinary bar called when it it necessary to distinguish it from the Double Bar? When it is not necessary? What do bars do? Where are double bars placed? How are Double Bars usually printed at the end of a tune? What character is usually printed at the beginning of staves? When singers learn a tune by singing it by note, when do they apply the words? What sounds are they careful to make when they apply the words?

NOTE FOR TEACHERS.—The teacher must realize that beginners are in the same condition with regard to the art of reading music, that beginners in a spelling book are with regard to the art of reading newspapers and books. Teachers of spelling book classes do not devote time to teaching the learners *why* "A" is made the shape that it is,—*why* "B" follows "A", —nor any other "whys." They simply tell them that the letters *are* so and so, and then have them devote their time to *practicing* the spelling book lessons until they "get used" to reading. So beginners in the study of the art of reading music *do not* need much more explanation than enough to enable them to know which sound of the scale each note tells them to sing. But they *do* need to *practice* the Practice Lessons until they "get used" to singing by note.

CHAPTER XII.

THE NOTES.

The notes that are printed in the foregoing chapters are all of one kind. They are called QUARTER NOTES.

There are five kinds of notes in common use. The following are their names and shapes.



Notes represent the length of sounds.

A WHOLE NOTE represents a sound that is four times longer than the sound that is represented by a Quarter Note.

A HALF NOTE represents a sound that is twice as long as the sound that is represented by a Quarter Note.

AN EIGHTH NOTE represents a sound that is half as long as the sound that is represented by a Quarter Note. In other words, two sounds that are represented by Eighth Notes must be sung in the same length of time that is required to sing one sound that is represented by a Quarter Note.

A SIXTEENTH NOTE represents a sound that is one quarter as long as the sound that is represented by a Quarter Note. In other words, four sounds that are represented by Sixteenth Notes must be sung in the same length of time that is required to sing one sound that is represented by a Quarter Note.

It is the line or space which a note is on that denotes which sound of the scale must be sung.

It is the shape of the note that denotes how long the sound must be made.

It is the custom among singers to use language like the following when they are talking about notes. "A Whole Note is twice as long as a Half Note." This expression means that the sound represented by a Whole Note is twice as long as the sound represented by a Half Note. "Two Quarter Notes make one Half Note." This expression means that it requires the same length of time to sing the sounds that are represented by two Quarter Notes that it does to sing the sound that is represented by one Half Note. "Eighth Notes must be sung twice as fast as Quarter Notes. "This

expression means that it must not occupy any more time to sing two Eighth Notes, than it does to sing one Quarter Note." And so on.

QUESTIONS.—How many kinds of notes are in common use? What are their names? What denotes the sound of the scale which must be sung? What denotes how long the sound must be made? How many Half Notes does it take to make a Whole Note? Quarter Notes? Eighth Notes? Sixteenth Notes? How many Quarter Notes does it take to make a Half Note? Eighth Notes? Sixteenth Notes? How many Eighth Notes does it take to make a Quarter Note? Sixteenth notes? How many Sixteenth Notes does it take to make an Eighth Note? What does the expression "a Half Note is four times as long as an Eighth Note" mean? What does the expression "Four Sixteenth Notes make one Quarter Note" mean? What does the expression "Quarter Notes must be sung four times as fast as Whole Notes" mean?

CHAPTER XIII.

THE FIRST WAY OF MEASURING SOUNDS.

Singers naturally make the sound denoted by a Quarter Note of the right length. For this reason Quarter Notes are used to determine the length of the sounds that other notes denote.

When singers determine the length of the sound which a note denotes, by mentally comparing it with the length of the sound which a Quarter Note denotes, they are said to MEASURE NOTES BY MENTALLY COMPARING THEM WITH QUARTER NOTES.

This is called the FIRST WAY OF MEASURING MUSICAL SOUNDS.

To make the sound which is denoted by a Half Note of the right length, singers must make it twice as long as they do the sound that is denoted by a Quarter Note. To measure the sound denoted by a Half Note in the "First way of measuring musical sounds," singers must not make any motion, but they must get the sound twice as long as the sound denoted by a Quarter Note by mental calculation and comparison.

D. C., is an abbreviation of the Italian words DA CAPO, which mean, begin again and end where the word FINE is printed.

The line or space which the round part of a Half Note is on, denotes the sound of the scale which must be sung, just as the line or space which the round part of a Quarter Note is on does.

EXERCISE.—Require the learners to practice Lesson II of the Practice Lessons and measure all of the Half Notes by the "First way of measuring musical sounds."

QUESTIONS.—How do singers get the sounds denoted by Quarter Notes of the right length? How does this chapter require learners to get sounds denoted by Half Notes of the right length? What is this way of getting sounds of the right length called? What does "D. C." stand for? What does "Da Capo" mean? What does the line or space denote that has the round part of a Half Note on it?

CHAPTER XIV.

RESTS.

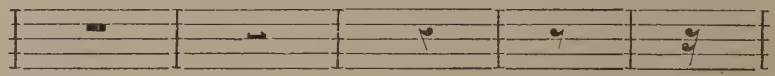
Many tunes require portions of time to be passed over in silence.

To denote places where portions of time must be passed over in silence, characters called RESTS are used, and these rests are called "marks of silence."

Rests have the same names as the notes, and they denote that as much time must be passed over in silence as would be required to sing a note that has the same name as the rest. That is, a "Whole Rest" means that as much time must be passed over in silence as would be required to sing a Whole Note,—a "Quarter Rest," means that as much time must be passed over in silence as would be required to sing a Quarter Note;—and so on.

The following example shows the shapes and names of the rests.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.



EXERCISE.—Require the learners to practice Lesson III of the Practice Lessons. When they first practice it, let them speak the word "rest" aloud, whenever they come to a rest. Afterwards let them whisper the word "rest" whenever they come to a rest. When they speak or whisper the word "rest" let them occupy exactly as much time in doing it as it would take to sing a Quarter note. Then require them to practice this Lesson, and whenever they come to a rest, *think* of the word "rest," and occupy exactly as much time in thinking of it as it would take to sing a Quarter Note, thus passing over the time which the Quarter Rest occupies, in silence. They must pass over the time which the rest occupies in perfect silence, and must not make any motion, but determine the time which must be passed over in silence by thus thinking of the word "rest." Let the learners understand that Quarter Rests must always be treated in this way.

QUESTIONS.—What are the characters called which denote that portions of time must be passed over in silence? What are rests called? What names do rests have? What do they denote? What is the shape of a Whole Rest? A Half Rest? A Quarter Rest? An Eighth Rest? A Sixteenth Rest? How must a Quarter Rest always be treated?

CHAPTER XV.

EIGHTH NOTES.

An Eighth Note has the same shape as a Quarter Note, only it has a dash at the end of the stem.

An Eighth Note represents a sound one half as long as the sound represented by a Quarter Note.

Two Eighth Notes must be sung in the same length of time that is required to sing one Quarter Note. In other words, Eighth notes must be sung twice as fast as Quarter Notes.

A curved line like that in the last measure of Practice Lesson No. 11, is called a SLUR.

Notes that have a slur around them are said to be SLURRED together. When tunes are sung by word, notes that are slurred together must be sung to one syllable of the words,—but not when tunes are sung by note. When tunes are sung by note, every note must be sung by the Italian name of the sound of the scale which the note denotes, without taking any notice of slurs.

When the dash at the end of the stems of Eighth Notes extends across two or more notes, it acts as a slur, and the notes across which it extends are slurred together.

EXERCISE.—Require the learners to practice Lesson IV in the Practice Lessons, carefully singing the Eighth Notes twice as fast as they do the Quarter Notes. Require them to use only the "First Way of Measuring Sounds," and to get the Eighth Notes of the required length by mentally comparing them with Quarter Notes. Do not allow the learner to make any motions while practicing Lesson IV.

QUESTIONS.—How does an Eighth Note differ from a Quarter Note in appearance? How does the length of a sound represented by an Eighth Note compare with length of a sound represented by a Quarter Note? How much faster must Eighth Notes be sung than Quarter Notes? What are notes that have a slur around them said to be? How must slurred notes be sung when a tune is sung by word? By Note? What is the effect of the dash at the end of the stems of Eighth Notes extending across two or more Eighth Notes?

CHAPTER XVI.

THE KEY NOTE ON THE SECOND SPACE.

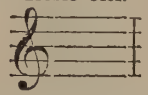
The note which denotes that ONE must be sung is called the KEY NOTE. In all of the exercises which the foregoing chapters have required learners to read and sing by note, the Key Note, has been on the Added Line Below.

Sometimes the Key Note is on the SECOND SPACE.

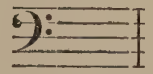
The meaning of the notes that denote that TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, must be sung, has to be calculated by their distance from the Key Note, something in this way. If the Key Note is on the Added Line Below, then a note on the Space Below means that TWO must be sung;—a note on the First Line means that THREE must be sung;—a note on the First Space means that FOUR must be sung;—and so on.

If the Key Note is on the Second Space, a note on the Third Line means that TWO must be sung;—a note on the Third Space means that THREE must be sung;—a note on the Fourth Line means that FOUR must be sung;—and so on.

Treble Clef.



Base Clef.



There are are two clefs in common use. One is called the TREBLE CLEF. The other is called the BASE CLEF.

In the tunes and exercise which learners are required to practice in this book before chapter XXVIII is studied, the Key Note is on the Added Line Below on all staves that have the Treble Clef,—and the Key Note is on the Second Space on all the staves that have the Base Clef.

EXERCISE.—Require the learners to practice Lesson V in the Practice Lessons. In the three tunes in this Lesson the Key Note is on the Second Space. That is a note on the Second Space denotes that ONE must be sung, and the meaning of the notes that denote the other sounds of scale must be calculated by their distance from the Key Note. So a note on the Third Line will mean that TWO must be sung;— a note on the Fourth Space will mean that FIVE must be sung;—a note on the Added Line Above will mean that EIGHT must be sung;—and so on. In the preceding chapters the learners have only read and sung notes where the Key Note was on the Added Line Below, so they were doing about what spelling book scholars are doing when they practice reading capital letters. In this chapter they are, for the first time, required to sing tunes where the Key Note is on the Second Space, so they are required to do about what spelling book scholars do, when, for the first time, they are required to read small letters. Spelling book scholars are not required to learn *why* some words are printed with capital letters and some with small letters. They are only obliged to practice until they can read words printed in either kind of letters. So to learn to read music it is not necessary to know *why* the Key Note is sometimes on the Added Line Below and sometimes on the Second Space. It is only necessary to practice until learners can read notes whether they are printed with the Key Note on the Added Line Below or with the Key Note on the Second Space. So they must practice Lesson V, until they can sing by note when the Key Note is on the Second Space, as readily as they can when the Key Note is on the Added Line Below.

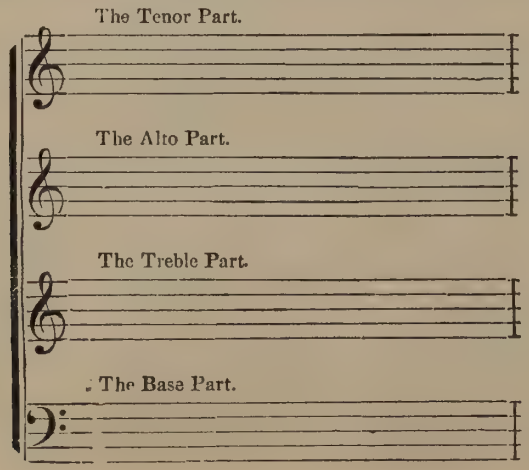
QUESTIONS. — What is the note that denotes that ONE must be sung called? Where has the Key-Note been in all of the tunes that have been sung by note heretofore? Where else is it sometimes? How must the meaning of the notes which denote that TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, must be sung, be determined? When the Key Note is on the Second Space, where is the note that denotes that THREE must be sung? FIVE? EIGHT? SIX? FOUR? TWO? SEVEN? How many Clefs are there? What are they called? Where is the Key-Note when the Treble Clef is at the beginning of a staff? Where is the Key-Note when the Base Clef is at the beginning of a staff?

CHAPTER XVII.

SINGING IN FOUR PARTS.

Music that is designed to be sung by a company of singers of both sexes, is printed in four parts, which are called the TREBLE PART, the ALTO PART, the TENOR PART, and the BASE PART.

The uppermost staff in a tune is the Tenor Part. The next staff below the uppermost is the Alto Part. The lowest staff in a tune is the Base Part. The next staff above the lowest is the Treble Part. Those who write tunes have the right to place the parts in a different order than this if they wish to do so, but if they do they must print words in the tune to tell which part each staff is. If no words are printed to tell which part a staff is, it is always understood that they stand in this order.



The Treble, Alto, and Tenor Parts have the Treble Clef at the commencement of the staff.

The Base Part has the Base Clef at the commencement of the staff.

When the four parts are sung, the Treble and Alto Parts must be sung by female voices, and the Tenor and Base Parts by male voices.

To be a good reader of music, every woman must be able to sing both the Treble and the Alto Parts by note, and every man must be able to sing both the Tenor and the Base Parts by note. None can become good readers of music unless they learn to sing by note both of the parts designed for their sex.

EXERCISE. — Require the learners to sing by note, singing all four parts at once, the following tunes. The pages on which these tunes are printed can be found in the index

Haste thee, winter.
Bounding Billows.
Hemans.
Bowman.
Hartford.

Have exactly half of the ladies sing the Treble Part, and the other half the Alto Part. Have exactly half of the gentlemen sing the Tenor Part, and the other half the Base Part. After they have practiced until they sing all four parts well, reverse the order and have those who sang the Treble Part sing the Alto Part, those who sang the Alto Part sing the Treble Part, those who sang the Tenor Part sing the Base Part, and those who sang the Base Part sing the Tenor Part. Require the learners to practice until every lady can sing both the Treble and the Alto, and every gentleman both the Tenor and the Base of these five tunes, readily, by note. This chapter does not explain which part it will be best for learners to sing, after they become skilful singers. It merely requires them to get so that they can sing readily by note, both of the parts designed for their sex, *in these five tunes.*

QUESTIONS.—How many parts in music that is designed to be sung by a company of singers, usually printed in? What are they called? Which staff is the Tenor? Treble? Alto? Base? If the author of the tune prints the four parts in any other order than this, what must he do? Which parts have the Treble Clef? Base Clef? When all four parts are sung, what class of voices must sing Treble and Alto? Tenor and Base? To be a skilful reader of music what parts must a woman be able to sing by note? A man?

CHAPTER XVIII.

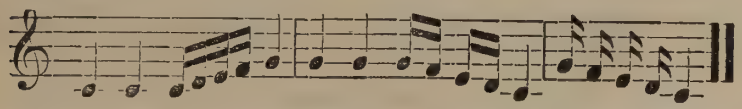
SIXTEENTH NOTES.

A Sixteenth Note has the same shape as a Quarter Note, but with two dashes at the end of the stem.

A Sixteenth Note represents a sound one quarter as long as a Quarter Note.

Four Sixteenth Notes must be sung in the same length of time that is required to sing one Quarter Note. In other words, Sixteenth Notes must be sung four times faster than Quarter Notes.

When a dash on Sixteenth Notes extends across the stems of two or more notes, it slurs the notes together, but no notice must be taken of slurred notes when singing by note. It is only when singing by word that slurred notes must be regarded.



EXERCISE.—Require the learners to practice the foregoing exercise, carefully singing the Sixteenth Notes four times faster than they do the Quarter Notes. When they can sing it correctly require them to practice Lesson VI in the Practice Lessons. If No. 16 is too hard for them, do not require them to learn Lesson VI all at one practicing, but practice it a little while at a time at successive lessons of the class, until they finally master it. Require them to use only the "First Way of Measuring Sounds," and to get all of the sounds of the required length, by mental calculation.

QUESTIONS. — How does a Sixteenth Note differ from a Quarter Note in appearance? How does the length of a sound represented by a Sixteenth Note compare with the length of a sound represented by a Quarter Note? How much faster must Sixteenth Notes be sung than Quarter Notes?

CHAPTER XIX.

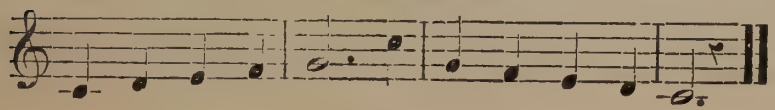
DOTTED NOTES.

A dot after a note causes the note to represent a sound one half longer than would be represented by it if it was not dotted.

A Half Note with a dot after it is called a DOTTED HALF NOTE.

A Dotted Half Note represents a sound one half longer than a sound that is represented by a Half Note. In other words, it represents a sound three times as long as a Quarter Note.

No. 1.

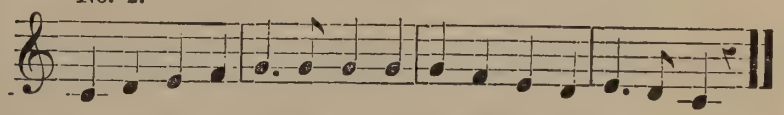


EXERCISE.—Require the learners to practice the foregoing exercise until they can correctly make the Dotted Half Notes three times as long as they do the Quarter Notes Use only the First Way of Measuring Sounds. That is, do not allow them to make any motions, but require them to get the Dotted Half Notes of the right length, by calm mental calculation.

A Quarter Note with a dot after it is called a DOTTED QUARTER NOTE.

A Dotted Quarter Note represents a sound one half longer than a sound that is represented by a Quarter Note.

No. 2.

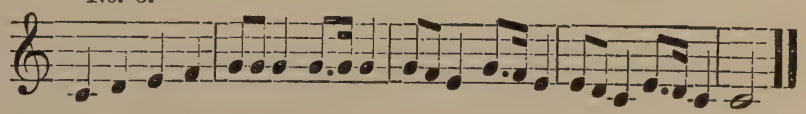


EXERCISE.—Require the learners to practice the foregoing exercise until they can correctly make the Dotted Quarter Notes one half longer than they do the Quarter Notes. Require them to get the Dotted Quarter Notes of the right length by calm mental calculation, without any motions. If they cannot get the Dotted Quarter Notes of the right length easily, it may aid them to think of three Eighth Notes joined into one note, making the Dotted Quarter Note as long as three Eighth Notes slurred together would be.

An Eighth Note with a dot after it is called a DOTTED EIGHTH NOTE.

A Dotted Eighth Note represents a sound that is one half longer than a sound that is represented by an Eighth Note. In other words, a Dotted Eighth Note represents a sound that is three quarters as long as a sound that is represented by a Quarter Note.

No. 3.

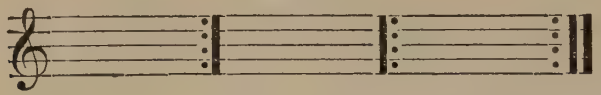


EXERCISE.—Require the learners to practice the foregoing exercise until they can make Dotted Eighth Notes of the correct length. In ordinary music, a Dotted Eighth Note is almost always followed by a Sixteenth Note, so it is not important that learners should learn to sing them in any other way. Let the learners notice that when two Eighth Notes are sung, the two sounds are of equal length, but that when a Dotted Eighth Note followed by a Sixteenth Note is sung, although the two sounds must both be sung in the same length of time as two Eighth Notes, instead of the two sounds being of equal length

the sound represented by the Dotted Eighth Note is three times as long as the sound represented by the Sixteenth Note. By noticing this, and carefully practicing the foregoing exercise, learners can easily get so that they can sing Dotted Eighth Notes correctly.

Dots on the spaces, one over the other, form a character which is called a REPEAT.

REPEATS.



A Repeat on the left hand side of a Double Bar denotes that the notes between that Repeat and a Repeat before it, that is on the right hand side of a Double Bar, must be sung through twice. If a Repeat is printed on the left hand side of a Double Bar, and there is no Repeat before it on the right hand side of a Double Bar, it denotes that the notes between it and the commencement of the tune must be sung through twice. A Repeat on the right hand side of a Double Bar, merely limits a Repeat which comes after it and shows that the notes which are between it and the next Repeat after it, must be sung through twice. In the foregoing example the first Repeat would mean that the notes between it and the beginning of the tune must be repeated, while the last Repeat would mean that the notes between it and the Repeat next before it must be repeated. That is, they would mean that if there were any notes there.

EXERCISE.—Require the learners to practice Lesson VII of the Practical Lessons.

QUESTIONS.—What is the effect of a dot after a note? What is a Half Note with a dot after it called? A Quarter Note? An Eighth Note? How does the length of a sound denoted by a Dotted Half Note compare with the length of a sound denoted by a Half Note? A Quarter Note? How does the length of a sound denoted by a Dotted Quarter Note compare with the length of a sound denoted by a Quarter Note? An Eighth Note? How does the length of a sound denoted by a Dotted Eighth Note compare with the length of a sound denoted by an Eighth Note? A Sixteenth Note? When two Eighth Notes placed next to each other are sung, how does the length of the two sounds compare with each other? When a Dotted Eighth Note and a Sixteenth Note placed next to each other are sung, how does the length of the two sounds compare with each other? What is the character which is formed by a dot on each space placed over each other called? When a Repeat is on the right hand side of a Double Bar, what does it do? When a Repeat is on the left hand side of a Double Bar, and there is no Repeat before it, what does it denote? When there is a Repeat before it?

CHAPTER XX.

THE UPPER SCALE.

OCTAVE is the Latin word for "Eight." It is often used in music to denote the eight sounds of the scale. If the scale can be played on a piano seven times, each time higher than the time before it, that piano is called a seven octave piano.

THE UPPER SCALE.



ONE,	TWO,	THREE,	FOUR,	FIVE,	SIX,	SEVEN,	EIGHT.
Do,	*Re,*	*Mi,*	*Fa,*	*Sol,*	*La,*	*Si,*	*Do.*

The foregoing example represents the scale printed an octave higher than it has been printed in the preceding chapters. When it is printed in this way it is called the UPPER SCALE.
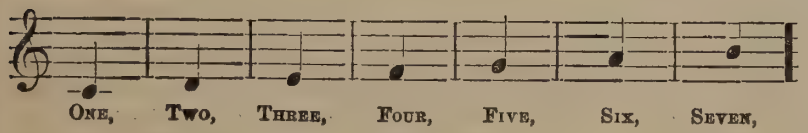
The upper scale is exactly like the scale that has been printed in the preceding chapters. It has the same English names and the same Italian names. To understand this, learners must bear in mind that the scale is really a series of seven distances. Calling it a series of eight sounds is only a convenient way of talking, like saying that the "sun is rising." Saying that the upper scale is exactly like the scale that has been printed in the preceding chapters, means that the distances between the sounds are exactly the same, and that makes these two scales exactly alike, because the scale is really a series of seven distances and not a series of eight sounds.

If a person who was learning to read in a spelling book had to read the sentence "it is a pleasant day to-day," he could read it in a low voice and in a high voice. If he should read it in a low voice, he would say "it is a pleasant day to-day," in a deep, glum voice. If he should read it in a high voice, he would say "it is a pleasant day to-day," in a high, shrill voice. There would be a difference in these two ways of reading the sentences, but the difference would not be in the sentences. The sentences would be exactly alike. This is the sense in which the two scales are exactly alike. There is a difference between the two scales, but the difference is not in what makes a scale. As far as what makes a scale is concerned, the two scales are exactly alike.

If the spelling book student should hear the sentence read in a low voice and in a high voice, and should ask the teacher to explain the difference between the sentence read in a low voice, and the sentence read in a high voice, the teacher would tell him that it was a difference which the spelling book says nothing about. As far as all that a spelling book teaches is concerned, the sentence is the same both times. Whatever difference there is belongs to some other study, and to understand it the student would have to study the study which explains that difference, for the spelling book says nothing about it. So to understand all about the difference between the two scales, learners would need to learn some other study than the art of reading music. As far as the art of reading music is concerned, the two scales are alike, except that one is higher than the other, so learners of the art of reading music must not try to understand any more about these two scales, than just enough to be able to sing the sounds of both of them by note.

The scale that has been described in the preceding chapters is called THE SCALE to distinguish it from the upper scale.

As the sounds of the scale and the sounds of the upper scale have the same names, it is understood that when any one mentions ONE, FIVE, EIGHT, or any other sound of the scale, he always means sounds of the scale. It is, also, understood that when any one mentions a sound of the Upper Scale, he must always add the words "Upper Scale" to the name of the sound, as, for example, ONE OF THE UPPER SCALE, FIVE OF THE UPPER SCALE, and so on.



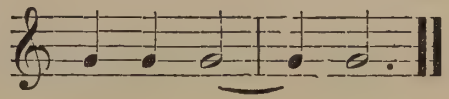


To avoid the necessity of having to say "ONE OF THE UPPER SCALE TWO OF THE UPPER SCALE, and so on, when talking about the sounds of the Upper Scale, the device is adopted of numbering the sounds as if there was only one scale with fifteen sounds in it. As there are only seven distances in the scale, and as it only requires eight sounds to produce these seven distances, there cannot possibly be more than eight sounds in a scale. So all of the numbers above EIGHT are called FICTITIOUS NAMES OF THE SOUNDS OF THE UPPER SCALE. The REAL NAMES of the sounds of the Upper scale are ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT, but when these Real Names are used it is necessary to add the words "Upper Scale" to the names, so most singers prefer to use the Fictitious names when they mention the names of the sounds of the Upper Scale.

When a fictitious name is used, it is necessary to subtract seven from it in order to determine the Real Name.

When two scales are printed as they are in the foregoing example, the seventh distance is produced by the voice passing from SEVEN of one scale to ONE of the other, so it is not necessary to have an EIGHT in the lower of the two scales.

When two notes standing next to each other on the same line, or on the same space, are slurred together, they become one note. For example, if a Half Note and a Quarter Note standing in this way, are slurred together, they become a Dotted Half Note. In the following example both the slurred notes, and the Dotted Half Note, denote sounds of the same length, but the slurred notes have to be printed as they are, on account of the bar.



EXERCISE.—Require the learners to practice Lesson VIII of the Practice Lessons, until they become familiar with singing sounds of the Upper Scale by note. When practicing exercises and tunes that contain sounds of the Upper Scale, it is a good plan to have the pitch lower. If an instrument accompanies the learners when they practice Lesson VIII, for example, it would be a good plan for it to play that Lesson in the key of A or G. If the learners sing the Lesson without an instrument, it would be a good plan to take the pitch a third or fourth lower than the Lesson is printed.

QUESTIONS.—What does "Octave" mean? If the scale can be played five times on an Organ, what is the Organ called? What are the Real Names of the sounds of the Upper Scale? What are the Fictitious Names? How much must be subtracted from a Fictitious Name in order to determine the Real Name? What is the Real Name of TWELVE? FOURTEEN? NINE? THIRTEEN? TEN? FIFTEEN? ELEVEN? When two notes standing next to each other on the same line or on the same space are slurred together, what do they become? What kind of a note would two Quarters slurred in that way become? Two Half Notes? A Half Note and a Quarter Note? A Quarter Note and an Eighth Note?
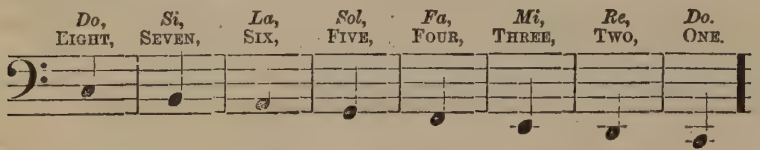
EXERCISE.—After the learners have learned this chapter and thoroughly practiced Lesson VIII, require them to practice the following tunes by note, the ladies practicing both the Treble and the Alto parts, and the gentlemen practicing both the Tenor and the Base parts, exactly as they were required to do in chapter XVII. The Index at the end of the book will tell on what pages these tunes are found.

Smithfield.
Bolivar.
Seneca.

CHAPTER XXI.

THE LOWER SCALE.

In the following example the scale is printed an octave lower than it has been in any of the preceding chapters. When it is printed in this way it is called the LOWER SCALE.



The scale always has the same English names and the same Italian names, however it is printed.

There are no fictitious names to the sounds of the Lower Scale, so whenever a sound of the Lower Scale is named, it is always necessary to add the words "Lower Scale" to the name. For example, ONE OF THE LOWER SCALE,—THREE OF THE LOWER SCALE,— and so on.

The same sound that is ONE in one scale is EIGHT of the scale next below it, so it never makes any difference whether the sound is called ONE or EIGHT, as ONE and EIGHT always have the same Italian name.

The scale which is explained in this chapter is called the Lower Scale. The scale that is explained in the chapter next preceding this is called the Upper Scale. The scale which is used in the chapters before that, is usually called merely "The Scale," but when it is necessary to call it by a definite name it is called the MIDDLE SCALE.

EXERCISE.—Require the learners to practice Lesson IX of the Practice Lessons until they become familiar with singing sounds of the Lower Scale by note. It will be a good plan to take the pitch higher than the notes in this Lesson are printed. If the learners are accompanied by an instrument it would be a good plan for the instrument to play this Lesson in the key of E flat or F. If they sing without an instrument it would be a good plan to take the pitch a third or a fourth higher than the Lesson is printed.

QUESTIONS.—When the scale is printed an octave lower than when it was first learned, what is it called? What are the three scales which have been learned, called? What is the Middle Scale usually called? How are the sounds of the Lower Scale named? Have the sounds of the Lower Scale any fictitious names? What words is it always necessary to add to the name of the sound of the Lower Scale? What sound belongs in both the Lower and Middle Scales? What is its name in the Middle Scale? What is its name in the Lower Scale?

EXERCISE.—After the learners have practiced Lesson IX, require them to practice the following tunes by note, the ladies practicing both the Treble and Alto parts, and the gentlemen practicing both the Tenor and Base parts, exactly as they were required to do in chapter XVII. The Index at the end of the book will tell on what pages these tunes are found.

Canadea.
Conhocton.
Bianchi.
Leucile.

CHAPTER XXII.

THE SECOND WAY OF MEASURING SOUNDS.

When those who are performing a tune COUNT ALOUD at equal points of time, they are said to use the SECOND WAY OF MEASURING MUSICAL SOUNDS.

There is a study which teaches those who study it how to make tunes. This study requires that all of the measures in a tune shall have the same value of notes in it. That is, if there are two Quarter Notes, or the value of two Quarter Notes, in one measure in a tune, there must be two Quarter Notes, or the value of two Quarter Notes in every measure in the tune.

If there are three Quarter Notes in one measure in a tune, there must be three Quarter Notes, or the value of three Quarter Notes, in every measure in the tune. If there are four Quarter Notes in one measure in a tune, there must be four Quarter Notes, or the value of four Quarter Notes, in every measure in the tune.

When a tune has the value of two Quarter Notes in every measure, the

tune is said to be in DOUBLE MEASURE. Tunes that are n Double Measure usually have a figure "2" printed next to the clef.

When a tune has the value of three Quarter Notes in every measure, the tune is said to be in TRIPLE MEASURE. Tunes that are in Triple Measure usually have a figure "3" printed next to the clef.

When a tune has the value of four Quarter Notes in every measure, it is said to be printed in Quadruple Measure. Tunes that are in Quadruple Measure usually have a figure "4" printed next to the clef.

As a Double Measure must have two Quarter Notes, or the value of two Quarter Notes in it;—a Double Measure can contain two Quarter Notes,—or four Eighth Notes,—or one Half Note,—or a Quarter Note and two Eighth Notes,—or a Dotted Quarter Note and one Eighth Note,—or a Quarter Note and four Sixteenth Notes,—or a Dotted Quarter Note and two Sixteenth Notes,—or one Eighth Note and six Sixteenth Notes,—or two Eighth Notes and four Sixteenth Notes,—or three Eighth Notes and two Sixteenth Notes,—or eight Sixteenth Notes,—or a Quarter Note, a Dotted Eighth Note and one Sixteenth Note,—or two Eighth Notes, one Dotted Eighth note, and one Sixteenth Note,—or two Dotted Eighth Notes and two Sixteenth Notes.

A Triple Measure and a Quadruple Measure can also contain many such varieties of notes.

When the first measure of a tune does not contain as great a value of notes as the other measures in the tune, it is customary to say that "the first measure is not full." When the first measure is not full, it is usually the case that the last measure is also not full, and that the first and last measures in the tune will form one full measure.

When people Count and use two numbers to count with, they are said to count DOUBLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Double Time; until they can do it accurately. That will require them to speak aloud, all together, and say, "one, two, one, two, one, two,"—and so on,—speaking it at exactly equal points of time.

When people Count and use three numbers to count with, they are said to count TRIPLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Triple Time, until they can do it accurately. That will require them to speak aloud, all together, and say "one, two, three, one, two, three, one, two, three,"—and so on,—speaking at exactly equal points of time.

When people Count and use four numbers to count with, they are said to count QUADRUPLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Quadruple Time. That will require them to speak aloud, all together, and say "one, two, three, four, one, two, three, four."—and so on,—speaking at exactly equal points of time.

Tunes that are in Double Measure must be counted in Double Time. Tunes that are in Triple Measure must be counted in Triple Time. Tunes that are in Quadruple Measure must be counted in Quadruple Time.

EXERCISE.—After the learners can Count Aloud in the three kinds of time, require them to practice Lesson X of the Practice Lessons in this way. First, require them to learn the three tunes so they can sing them easily and readily. (Do not sing the tunes by note, but with the words.) Then require half of the class to Count Aloud, and the other half to sing the three tunes, having them take turns, so that all will sing, and all practice Counting Aloud. Continue this practice until all of the learners can Count Aloud with the accuracy of a clock, while they hear the other half the learners sing the tunes. Let it be deeply impressed upon the learners that it is not the speaking of the words of the counts that is of any consequence, but it is the speaking of them *at exactly equal points of time*, which is the all important thing. This Second Way of Measuring Musical Sounds is not used in Vocal Music, because no one can Count Aloud when he is singing. The Third Way of Measuring Musical Sounds, however, is used far more than any other way, in Vocal Music. So all singers must learn this Third Way. It is not possible for any one to learn the Third Way until he has first learned the Second Way. This chapter, therefore requires learners to get so that they can Count Aloud accurately, so that they can learn the Third Way of Measuring Musical Sounds, and does not require them to make any use of the Second Way in actually measuring sounds in that way, It only requires them to get so that they *can* Count Aloud, with clock-work accuracy, when they hear other people sing.

NOTE FOR TEACHERS.—If the learners when they reach this chapter have studied the Study of the Musical Words of Command at the end of this book, enough to have learned what "Semi-Chorus" means,—the best way to practice Lesson X, is for the Number Ones to sing, and the Number Twos to count until they can do it accurately, and then change, and the Number Twos sing, and the Number Ones count. If the learners have not learned what Semi-Chorus means, the best way will be to practice as directed in the foregoing paragraph, half of the learners singing and half counting aloud, and then changing.

QUESTIONS.—What is the Second Way of Measuring Musical Sounds? How are Measures required to be written? If there are the value of two Quarter Notes in a Measure, what is it called? Three Quarter Notes? Four Quarter Notes? What figure is printed next to the clef when all of the measures in a tune are Double Measures? Triple Measures? Quadruple Measures? Mention all of the notes that can be placed in a Double Measure. A Triple Measure. A Quadruple Measure? When the first measure of a tune is not full, where is the rest of it usually found? How many must be counted in Double Time? Triple Time? Quadruple Time? What kind of tunes must be counted in Double Time? Triple Time? Quadruple Time?

CHAPTER XXIII.

THE THIRD WAY OF MEASURING SOUNDS.

When singers COUNT INAUDIBLY while they are singing, and measure the sounds which they sing by noticing how many counts long they are, they are said to use the THIRD WAY OF MEASURING SOUNDS.

To Count Inaudibly, the mind must take the same notice of each count that it does when one counts aloud, and the counts which one thus has to think of, must be at the same exactly equal points of time that the counts are when one counts aloud, but no noise or motion must be made. The counting must be wholly inaudible, and entirely with the mind.

Counting Inaudibly is, by very far, the most important way of measuring sounds. Skilful musicians never use any other way. So it is of the greatest importance that learners should get so that they can measure all musical sounds that require to be measured, by counts made inaudibly. No one, however, can aid them in making inaudible counts, for, of course, no one can hear them count inaudibly, so no one can tell whether they make them accurately or not. The learner, therefore, has got all of the work to do himself, that it is necessary for him to do to make himself able to count inaudibly, with accuracy, but no learner should go beyond this chapter, until he has made himself able to count time with the same accuracy with which a perfect clock ticks, Counting Inaudibly, or, in other words, make himself able to Count Inaudibly as accurately as he can Count Aloud.

EXERCISE.—Require the learners to sing the tunes in Lesson X of the Practice Lessons, in this way. Let half of the learners sing, and the other half Count Aloud, just as they were required to do in the preceding chapter; but require the half that sing to Count Inaudibly while they sing. This they can easily do, by thinking of the counts and listening to those who are counting aloud, while they sing. When they can do this well, change, and require those who sung to Count Aloud, and those who counted aloud, to sing and Count Inaudibly. Require the learners to practice in this way until all can Count Inaudibly with accuracy while they sing. Do not make any use of these Inaudible counts while practicing Lesson X, but merely have the learners get so that they *can* Count Inaudibly, with the accuracy of a clock.

The time occupied in singing a Quarter Note must be the same as the time that is occupied in making one count, so it is customary to say that "a Quarter Note is one count long." Of course, a Half Note is two counts long, a Whole Note is four counts long; and so on. A "Count" in the Third Way of Measuring Musical Sounds, occupies the same place that a Quarter Note occupies in the First Way of Measuring Musical Sounds. The First and the Third Way of Measuring Musical Sounds, therefore, are really alike. The only difference is that in the First way the singer gets the sound of the right length by thinking how many times longer than a Quarter Note it must be, while in the Third Way he gets it of the right length by thinking how many counts long it must be.

EXERCISE.—Require the learners to practice Lesson XI of the Practice Lessons, and Count Inaudibly as they sing it. Require them to carefully measure every sound by Inaudible Counts, making the sounds that are represented by Quarter Notes, one count long; those represented by Half Notes, two counts long; and those represented by Whole Notes, four counts long. Also, require them to keep silence exactly as long as is required to count four whenever they come to a Whole Rest; and to count three whenever they come to a Dotted Half Rest. Require them to practice Lesson XI until they can sing it and measure the sounds accurately in the Third Way of Measuring Musical Sounds. That is, require them to make the sound of the right length by noticing how many counts long each note denotes that the sound must be, and making the counts inaudibly. If it is difficult for the learners to count the time inaudibly with accuracy, let half of the singers Count Aloud and the other half sing and Count Inaudibly, and practice in that way until all can sing it and count time correctly inaudibly, but do not discontinue the practice of Lesson XI until all of the learners get so that they can sing it and count time accurately, inaudibly. Have all of the practice of Lesson XI singing by note. Do not use the words.

In the greater part of ordinary, easy tunes, it is not necessary that those who sing them should think anything about the length of the sounds. The sounds, so to speak, "will make themselves of the right length," naturally, without the singer thinking anything about the length of the sound or the time. It is only when there is some uncommon or difficult passage in a tune that singers are obliged to do anything in order to get the sound of the right length.

When singers are obliged to count, or do anything else, in order to get a sound of the right length, they are said to sing and MARK TIME. Marking Time, means doing something to denote the length of time that elapses while a sound is being sung, and determining the length of the sound that is being sung by noticing the portions of time that pass away while it is being sung. For example, if any one should sing a Whole Note and count four inaudibly while he is singing, in order to get it of the right length, he would get the Whole Note of the right length by Marking Time while he was singing it. That is, he would take notice of four portions of time, each of them indicated by one count, passing away while he was singing the Whole Note, and he would prolong the sound denoted by the Whole Note until all four of these portions of time had passed away.

Marking Time in the art of singing, occupies the same place that spelling words occupies in the art of reading aloud. When a good reader reads a story aloud, he treats the subject of "spelling words" in this way. He does not think anything about the "spelling of the words" if he can read the story correctly without. If he comes to an uncommon or difficult word which he cannot read correctly without spelling it, he spells it "in his thoughts" without allowing those who are listening to him to know that he

had to spell it. That is, he "spells it inaudibly," and keeps the fact that he was obliged to spell it in order to read it correctly, to himself, without letting any body know it. It is only when the word is so difficult that he could not get it right by spelling it inaudibly, that he would spell it in such a way that the listeners would know that he was obliged to spell it in order to read it correctly.

Learners must learn to treat the subject of Marking Time in the same way that good readers treat the subject of spelling words. When they can sing a tune correctly without having to think about measuring sounds any more than good readers have to think about spelling words when they are reading aloud, they must always do so. When they cannot sing a part of a tune right without Marking Time, they must measure the sounds in the First or Third Way of Measuring Musical Sounds, so that those who listen to their singing will not know that they were obliged to Mark Time in order to sing the tune correctly. It is only when the tune or a part of the tune is so very difficult or uncommon that they cannot get it right without, that it is right for them to Mark Time in a way that will let the listeners know that they were compelled to Mark Time in order to sing the tune right.

Although good readers must never spell words when they can read the story correctly without spelling them, to become a good reader one *must be able* to spell every word. He must not omit spelling words when he is reading aloud because he *cannot* spell them, but because there is no need of his spelling them in order to read the story correctly. So no one can become a good singer without *becoming able* to Mark Time in all of the ways as accurately as a first rate clock makes its "ticks." He must not omit Marking Time because he *cannot* mark it correctly, but because there is no need of his marking it in order to sing that tune correctly.

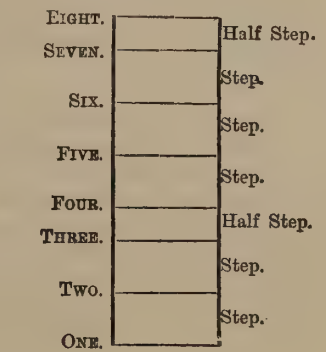
NOTE FOR TEACHERS.—Unless there is some good reason why it will be better for the class not to do so, require the learners to do all of the practice that the succeeding chapters require to be done, in this way, (except those chapters which require them to beat time.) If the tune is so easy that the learners can sing it correctly without thinking any thing about time, require them to do so. If there are notes, rests, or passages in the time which they cannot get correctly without Marking the Time, require them to mark it in the First or Third Way of Measuring Musical Sounds, so that no one will know that they were compelled to Mark the Time in order to get the tune right. That is, require the learners to treat the subject of Marking Time precisely as a teacher of reading would require learners to treat the subject of spelling words.

QUESTIONS.— What is the Third Way of Measuring Musical Sounds? How must a singer count Inaudibly? Which of the Ways of Measuring Sounds is the most important? Which of the Ways do skilful musicians always use? Which Way is it very important that learners should acquire? Who can aid a learner in acquiring the Third Way? Who has got all of the work to do in order to acquire the Third Way? Who can tell whether he is measuring sounds in the Third Way or not? How many counts long must a Quarter Note be? A Half Note? A Whole Note? A Dotted Half Note? A Dotted Quarter Note? How many Eighth Notes must be sung in the time which elapses while a singer is counting "one?" Sixteenth Notes? Which Two Ways of Measuring Sounds are really alike? What is the difference between them? What is doing something to determine the length of a sound called? When must singers Mark Time? When must they sing without Marking Time? How do good readers treat the subject of spelling words when they read a story aloud? How must singers treat the subject of Marking Time when they sing? Must good readers omit to spell words when they read aloud because they cannot spell them? How well must they know how to spell in order to be good readers? Why must they omit to spell words when they read a story aloud? Must singers omit to Mark Time when they sing because they cannot mark it? How well must they be able to mark it? Why must they omit to mark it when they sing tunes?

CHAPTER XXIV.

INTERMEDIATE SOUNDS.

There are two kinds of DISTANCES between the sounds of the scale. For the reason which is mentioned in chapter VII, it is customary to represent them by the figures of a ladder, thus.



The larger DISTANCES are called STEPS, and the smaller, HALF STEPS.

Sounds which are a step apart are twice as far distant from each other as sounds that are a Half Step apart. THREE and FOUR are a Half Step distant from each other, and SEVEN and EIGHT are a Half Step distant from each other, but the other sounds of the scale are a Step distant from each other.

Singers can sing two sounds that are a Half Step distant from each other, but they cannot sing two sounds that are nearer together than a Half Step. Consequently singers can sing a sound that is a Half Step higher than ONE, and a Half Step lower than TWO. Such a sound is called the INTERMEDIATE SOUND between ONE and TWO. A similar Intermediate Sound can be sung between each of the two sounds of the scale that are a Step distant from each other. So there is an Intermediate Sound between ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but not between THREE and FOUR, nor between SEVEN and EIGHT.

A character like this "♯" is called a SHARP. It denotes that the note before which it is placed represents a sound a Half Step higher than it would represent if the Sharp was not placed before it.

A character like this "♭" is called a FLAT. It denotes that the note before which it is placed represents a sound a Half Step lower than it would represent if the Flat was not placed before it.

SHARP ONE, SHARP TWO, SHARP FOUR, SHARP FIVE, SHARP SIX.



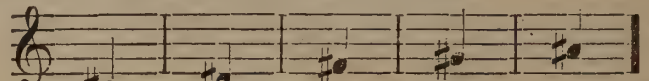
In the foregoing example each Intermediate Sound is denoted by a note on the line or space which denotes the lower of the two sounds of the scale between which it comes, with a sharp before it. When the Intermediate Sounds are denoted in this way, the Intermediate Sound between ONE and TWO is called SHARP ONE;—between TWO and THREE, SHARP TWO;—between FOUR and FIVE, SHARP FOUR;—between FIVE and SIX, SHARP FIVE;—and between SIX and SEVEN, SHARP SIX.

FLAT TWO, FLAT THREE, FLAT FIVE, FLAT SIX, FLAT SEVEN.

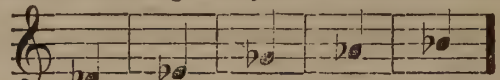


In the foregoing example each Intermediate Sound is denoted by a note on the upper of the two sounds of the scale between which it comes, with a Flat before it. When the Intermediate Sounds are denoted in this way, the Intermediate Sound between ONE and TWO is called FLAT TWO;—between TWO and THREE, FLAT THREE;—between FOUR and FIVE, FLAT FIVE;—between FIVE and SIX, FLAT SIX;—between SIX and SEVEN, FLAT SEVEN.

When an Intermediate Sound is denoted by a note with a sharp before it, it is sung with a syllable that is formed by taking the first letter of the syllable which would be sung to the note if there was no sharp before it, and adding double "ee" to it. That makes the syllables which are sung to the Intermediate Sounds when they are represented by notes with Sharps before them, as represented in the following example.



When an Intermediate Sound is denoted by a note with a Flat before it, it is sung with a syllable that is formed by taking the first letter of the syllable which would be sung to the note if there was no flat before it, and adding "ay" to it. That makes the syllables which are sung to the Intermediate sounds when they are represented by notes with Flats before them as represented in the following example.



As a Half Step is the smallest DISTANCE which the voice can make, if the singer raises his voice the least DISTANCE above a sound of the scale that he can raise it, he will produce the Intermediate sound between that sound of the scale and the next sound of the scale above it. If he lowers his voice the least DISTANCE that he can lower it, he will produce the Intermediate Sound between that sound of the scale and the sound of the scale next below it. It is, therefore, easy to sing an Intermediate sound when the sound next before it is one of the sounds of the scale between which it comes. When that is not the case it will sometimes aid the singer to get the Intermediate

sound right, if he thinks of the highest of the two sounds of the scale between which it comes if it is denoted by a Sharp,—or the lowest of those two sounds if it is denoted by a Flat.

EXERCISE.—Require the learners to practice Lesson XII of the Practice Lessons by note until they can sing the Intermediate Tones readily.

QUESTIONS.—How many kinds of DISTANCES are there between the sounds of the scale? What are the large DISTANCES called? The small? How many large DISTANCES are there between the sounds of the scale? How many small? Between what sounds do the small DISTANCES come? The large? Between what sounds of the scale can Intermediate Sounds be sung? Between what sounds of the scale is it impossible to sing an Intermediate sound? Why? What is the DISTANCE between ONE and TWO? TWO and THREE? THREE and FOUR? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? SEVEN and EIGHT? What does a Sharp denote? A Flat? What two ways can an Intermediate Sound between two sounds of the scale be represented by a note? When the Intermediate Sound is denoted by a note on the line or space which represents the lowest of the two sounds of the scale between which it comes, what is the name of the Intermediate Sound between ONE and TWO? TWO and THREE? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? Why is there no SHARP THREE? Why is there no SHARP SEVEN? When the Intermediate Sound is denoted by a note on the line or space which represents the highest of the two sounds of the scale between which it comes, what is the name of the Intermediate sound between ONE and TWO? TWO and THREE? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? Why is there no FLAT FOUR? Why is there no FLAT EIGHT? When an Intermediate Sound is denoted by a note with a Sharp before it, how is the syllable formed that it is sung with? When it is denoted by a note with a Flat before it? What syllable is SHARP ONE sung with? SHARP TWO? SHARP FOUR? SHARP FIVE? SHARP SIX? FLAT SEVEN? FLAT SIX? FLAT FIVE? FLAT THREE? FLAT TWO? When is it easy to sing an Intermediate Sound? When the next sound before an Intermediate Sound is not one of the sounds of the scale between which it comes, what will aid a singer in getting the Intermediate sound right?

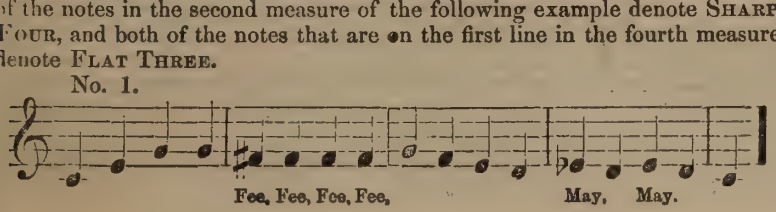
CHAPTER XXV.

ACCIDENTALS.

For convenience in speaking it is customary to call a note that has a Sharp before it SHARPED, and a note that has a Flat before it, FLATTED. Saying that a note is Sharped or Flatted merely means that the note has a Sharp or a Flat before it.

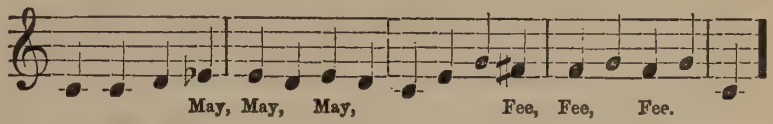
If a note has a Sharp or Flat before it, and there are any more notes after it in the same measure that are on the same line or space that the note that has a Sharp or Flat before it is on, those notes are Sharped or Flatted also, although they have no Sharp or Flat before them. For example, all of the notes in the second measure of the following example denote SHARP FOUR, and both of the notes that are on the first line in the fourth measure denote FLAT THREE.

No. 1.



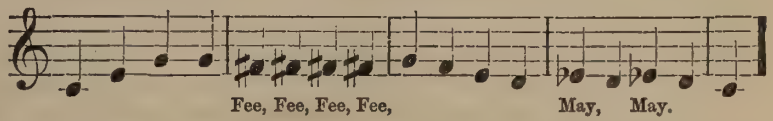
If the last note in a measure is Sharped or Flatted, and the first note in the next measure is on the same line or space, all of the notes on that line or space in the next measure are also Sharped or Flatted. For example, the last note in the first measure of the following example has a Flat before it, and the first note in the next measure is on the same line, so all of the notes on the first line in the second measure are Flatted. The last note in the third measure has a Sharp before it, and the first note in the next measure is on the same space, so all of the notes on the first space in the fourth measure are Sharped.

No. 2.



This arrangement for having the influence of a Sharp or a Flat extend through a measure is made to save writers and printers the trouble of making Sharps and Flats, for it is no little trouble to set the types to print them. Sometimes writers and printers do not wish to be saved the trouble of making them, but print a Sharp or a Flat before every note that is Sharped or Flatted. Such a writer or printer would make Exercise No. 1, like the following,— so Exercise No. 1, and Exercise No. 3, are sung exactly alike.
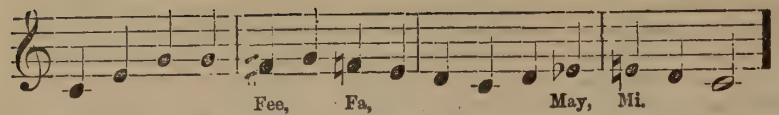
No. 3.



Sometimes the author of a tune does not wish to have all of the notes on a line or space in a measure Sharped or Flatted. He is then obliged to use a character like this, "♮". It is called a NATURAL.
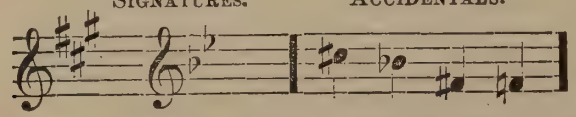
A NATURAL counteracts the influence of a Sharp or a Flat, and causes a note to denote the sound which it denotes when it does not denote an Intermediate Sound. For example, the author of the following exercise did not wish the third note in the second measure to be Sharped, nor the first note in the fourth measure to be Flatted, so he was obliged to put a Natural before them.

No. 4.



Sometimes Sharps and Flats are printed next to the Clef. They are then said to form SIGNATURES. When Sharps, Flats, and Naturals are printed before notes, they are called ACCIDENTALS, to distinguish them from Sharps and Flats in Signatures. When a singer speaks of an Accidental Sharp, or an Accidental Flat, he means a Sharp or a Flat that is printed before a note.

SIGNATURES. ACCIDENTALS.



QUESTIONS.— What is meant by a Sharped or Flatted note? When does a Sharp or a Flat affect any other note than the one that is next to it? Why is the arrangement made to have a Sharp or a Flat affect any other note than the one next to it? If an author or printer does not wish to avail himself of that arrangement what can he do? Is a note sung differently when it is influenced by a Sharp or a Flat placed immediately before it than when it is influenced by a Sharp or a Flat before some other note? If an author does not wish a note to be affected by a Sharp or a Flat that is before some other note, what character must he use? What does a Natural denote? When Sharps or Flats are printed next to the Clef what are they said to form? When Sharps, Flats, or Naturals are printed before notes what are they called? What is meant by an Accidental Sharp? An Accidental Flat? An Accidental Natural?

CHAPTER XXVI.

CLASSES OF VOICES.

Some singers have a kind of voice that is called a HIGH VOICE. Some singers have a kind of voice that is called a MEDIUM VOICE. Some singers have a kind of voice that is called a LOW VOICE.

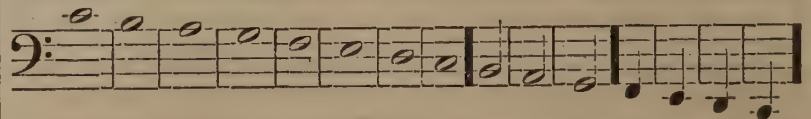
Ladies always sing an octave higher than gentlemen. because female voices always produce the sounds of the scale an octave higher than male voices produce them. It is hardly ever necessary to say anything about this difference, however, when people are talking about singing. So it is customary to say that there are three classes of voices; viz., High voices, Medium voices, and Low voices, without making any reference to the difference between male and female voices. That is, it is customary to say that a lady has a High Voice, a Medium Voice, or a Low Voice, and it is customary to say that a gentleman has a High Voice, a Medium Voice, or a Low Voice. When it is desirable to refer to the difference between male and female voices, it is customary to say that there are six classes of voices, three classes of male voices, and three classes of female voices, High female voices are then called SOPRANO VOICES; Medium female voices, MEZZO SOPRANO VOICES; Low female voices, CONTRALTO VOICES; High male voices, TENOR VOICES; Medium male voices, BARITONE VOICES; and Low male voices, BASE VOICES.

When singers sing downwards as far as they can, they come to a place where the tones of the voice change from substantial to unsubstantial tones. The change is very much what it would be if the substantial tones of the voice were made of round pieces of wood, and the unsubstantial, of round pieces of fog. The solid, substantial tones of the voice, are called the REAL tones of the voice. The foggy, unsubstantial tones, are called the false, or FALSETTO tones of the voice. The place where the change from substantial to unsubstantial tones takes place when singers sing downwards, is called the place where the voice BREAKS INTO FALSETTO.

Voices that break into Falsetto when they go below ONE of the middle scale, are High voices.

Voices that break into Falsetto when they go below FIVE of the lower scale, are Medium voices.

Voices that can go down to ONE of the lower scale without Breaking into Falsetto, are Low voices.



EXERCISE. Require the learners to disregard the difference between male and female voices, and all practice the foregoing exercise, in long, slow, firm tones, taking no notice of the length of the notes, but making all of the sounds slow, and of equal length. Those voices that break into falsetto in passing from the Whole to the Half notes, are High Voices; those that break into falsetto in passing from the Half notes to the Quarter notes, are Medium Voices; and those that can sing the lowest Quarter note without breaking into falsetto, are Low Voices. Require the learner to practice this exercise, until all can decide to which of the three classes their voices belong.

NOTE FOR TEACHERS. As there is some peculiarity about every voice which makes it differ in some respects from every other voice, there can be no rules given about the voice that every voice will conform to. Most voices, however, will break into falsetto in conformity

to the foregoing directions, so the place where a voice breaks into falsetto makes a very good criterion to decide which class a voice belongs too, with most voices. If any of the learners' voices do not seem to conform to these directions, but break into falsetto somewhere else, there will doubtless be something about their voices that will enable the teacher to decide which class they belong to. Very nearly all female voices in America are Mezzo Soprano. A teacher need have little hesitation in deciding that every lady's voice in his class is a Mezzo Soprano, even if it does not break into falsetto at the required place. Three quarters of all male voices will be pretty sure to be Baritone. Low male voices are very rare. High male voices are almost always soft, high voices, which cannot sing Real tones lower than ONE of the Middle scale without breaking into falsetto,—And although about a quarter part of the male voices in America are High voices, it is almost always quite easy to decide that they are High voices.

Soprano Voices are obliged to sing the Treble part. They cannot sing low enough to sing the Alto part.

Contralto Voices are obliged to sing the Alto part. They cannot sing high enough to sing the Treble part.

Mezzo Soprano Voices can sing both the Treble part and the Alto part, one just as well and just as easily as the other. If any Mezzo Soprano Voice thinks that she can sing Treble better than she can sing Alto, or that she can sing Alto better than she can sing Treble, she is mistaken. Every Mezzo Soprano Voice can sing one of these parts exactly as well as she can the other, and if she does not think so it is because she is more used to singing one part than she is the other. Mezzo Soprano Voices cannot become good readers of music, unless they practice singing the Treble part by note until they can sing that part readily by note, and also practice singing the Alto part by note until they can sing that part readily by note. They cannot be good readers of music, until they can sing Alto just as well as they can Treble, and Treble just as well as they can Alto, whenever they sing by note. Also, if a Mezzo Soprano Voice sings the Treble part all of the time, she does not use or develop the lower tones of her voice, and if she sings the Alto part all of the time she does not use or develop the upper tones of her voice. If one part of the voice is used all of the time while the other part of it is never used, the voice soon becomes bad. Therefore, Mezzo Soprano Voices should always learn to sing both the Treble and the Alto part.

Tenor Voices are obliged to sing the Tenor part. They cannot sing low enough to sing the Base part.

Base voices are obliged to sing the Base part. They cannot sing high enough to sing the Tenor part.

Baritone Voices can sing both the Tenor and the Base parts.

The Treble and Alto parts have the same clefs and have the Key note on the same line or space. They are also alike in every respect, except that the Alto is a little lower than the Treble. But the Tenor and Base parts have different clefs, have the Key note on different lines or spaces, and are unlike in many other respects. So although medium male voices *can* sing both the Tenor and Base parts, they are so unlike that they cannot sing both of them nearly as easily as medium female voices can sing both the Treble and Alto parts. So it is considered that it is the best way for a Baritone voice to choose the part that seems easiest for his voice, and sing Base or Tenor all the time.

QUESTIONS.—When no notice is taken of the difference between male and female voices, how many classes of voices are there? What are they called? What is the difference between male and female voices? When notice is taken of the difference between male and female voices, how many classes of voices are there? How many classes of female voices? Male voices? What are the classes of female voices called? Male voices? What kind of tones are the real tones of the voice? What kind of tones are the falsetto tones of the voice? Where do High voices change from real to falsetto tones? Medium voices? Low voices? What part are Soprano voices obliged to sing? Why cannot they sing Alto? What part are Contralto voices obliged to sing? Why cannot they sing Treble? What parts can Mezzo Soprano voices sing? What parts must they be able to sing readily in order to be good readers of music? If Mezzo Soprano voices sing Treble all of the time, which part of their voices will never be used? If Mezzo Soprano voices sing Alto all of the time, which parts of their voices will never be used? What effect will it have upon a Mezzo Soprano voice to use one part of it all the time and never use the other part at all? What parts must a Mezzo Soprano voice be able to sing readily in order to be a good music reader, and in order to keep her voice from becoming bad? What part are Tenor Voices obliged to sing? Why cannot they sing Base? What part are Base voices obliged to sing? Why cannot they sing Tenor? What parts can Baritone Voices sing? How many parts had a Baritone Voice better sing? Which part should it be? Why cannot Medium male voices sing both Tenor and Base as easily as Medium female voices can sing both Treble and Alto?

NOTE FOR TEACHERS. Now have the Baritone Voices decide whether they will sing Tenor or Base, and have those who sing the Tenor part sing it all of the time, and those who sing the Base part sing it all of the time. If the Mezzo Soprano Voices are willing to work hard enough to acquire the ability to sing both the Treble and Alto readily, have half of them sit in front of the Tenor and half in front of the Base, and have them practice both the Treble and Alto Parts of all of the tunes that are sung by note hereafter. If they are unwilling to do that, let them choose whether they will sing Treble or Alto, and have those who sing Alto sit in front of the Base and those who sing Treble sit in front of the Tenor. Have those who are to sing the four parts permanently arranged in one of these two ways, and hereafter have all of the tunes that are to be practiced in four parts sung by the four parts in the way that they are now arranged.

EXERCISE.—Require the class to practice the following tunes by note, singing the four parts. The pages the tunes are on can be found in the Index at the end of the book.

Sheba.
Waterloo.
Zerah.
Lemnos.
The noble Free.

CHAPTER XXVII.

THE DIFFERENT WAYS OF PRINTING.

Those who learn to read in a spelling book learn to read capital letters first. After they get used to reading them they learn to read small letters. When they get farther along, they learn to read written letters. When they get to be skilful readers they have learned so that they can read the letters of the alphabet in whatever way they may be printed. The following are some of the ways in which the alphabet is printed.

FIRST WAY.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, &c.

SECOND WAY.

a, b, c, d, e, f, g, h, i, j, k, l, m, n, &c.

THIRD WAY.

a, b, c, d, e, f, g, h, i, j, k. l, m, n, &c.

FOURTH WAY.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, &c.

FIFTH WAY.

a, b, c, d, e, f, g, h, i, j, k, l, m, n, &c.

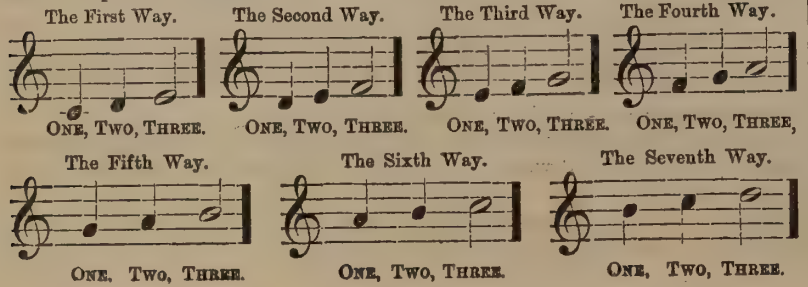
SIXTH WAY.

𝔄, 𝔅, ℭ, 𝔇, 𝔈, 𝔉, 𝔊, ℌ, ℑ, 𝔍, 𝔎, 𝔏, 𝔐, 𝔑, &c.

SEVENTH WAY.

𝔞, 𝔟, 𝔠, 𝔡, 𝔢, 𝔣, 𝔤, 𝔥, 𝔦, 𝔧, 𝔨, 𝔩, 𝔪, 𝔫, &c.

In the foregoing example, the alphabet is printed in seven different ways. It is the same alphabet every time, but each time it is represented by different printed characters.



In the foregoing example the first three sounds of the scale are printed in seven different ways. They are the same three sounds of the scale every time, but each time the printed characters represent them in a different way.

These seven different ways of representing the sounds of the scale are of the same character as the seven different ways of representing the letters of the alphabet. That is, they are seven different ways of printing characters which denote the same thing.

There is this difference in the *modes* of representing the letters of the alphabet, and representing the sounds of the scale, however.

The different ways of printing the alphabet are formed by changing the shapes of the characters, but printing them in the same places, while the different ways of printing notes to denote the sounds of the scale are formed by printing the notes in different places but keeping them of the same shapes. The different ways of printing the notes which denote the sounds of the scale that must be sung, are made by changing the note which denotes the Key Note, to different lines and spaces,—as follows.

In the First Way the Key note is on the Added Line Below.
In the Second Way the Key Note is on the Space Below.
In the Third Way the Key Note is on the First Line.
In the Fourth Way the Key Note is on the First Space.
In the Fifth Way the Key Note is on the Second Line.
In the Sixth Way the Key Note is on the Second Space.
In the Seventh Way the Key Note is on the Third Line.

Those who are learning to read music must learn to read music in these seven different ways, precisely as those who are learning to read from a Spelling book learn to read the the different ways in which the letters of the alphabet are printed.

Learners in a spelling book do not study to learn *why* the alphabet is printed in so many different ways. They cannot learn anything about the "why" by studying a spelling book. To learn "why," they would be obliged to study some of the highest studies in a college course, and as they cannot learn anything about the "why" in a spelling book, they do not try to learn anything about it. They merely "take notice" that these *are* different ways of printing the alphabet, and then go to work and *get used* to reading words that are printed in all of the different ways.

In like manner learners of the art of reading music must not try to learn *why* music is printed in seven different ways. They cannot learn "why" without studying Thorough Base and Harmony, two of the highest studies in a musical college course. So they must merely take notice that

there *are* seven different ways of printing the notes which denote the sounds of the scale, and then go to work and *get used* to reading and singing notes in all of the different ways.

QUESTIONS.—Are the printed characters which represent the letters of the alphabet always printed in the same way, or in different ways? Mention all of the different ways you can think of. Are these different ways formed by changing the shapes of the letters, or by changing the places where they are printed? Are the notes which denote the sounds of the scale that must be sung always printed in the same way or in different ways? In how many different ways? Are these different ways formed by changing the shapes of the notes or by changing the places where they are printed? When the Key Note is printed on the Added Line Below, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Second Line, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Space below where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Second Space, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the First Line, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Third Line, where is the note printed that denotes that ONE must be sung? SEVEN, (next below ONE?) SIX? FIVE? FOUR? THREE? TWO? ONE? When the Key Note is printed on the First Space where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE?

CHAPTER XXVIII.

THE KEYS.

As the different ways of printing the notes that denote which sounds of the scale must be sung are made by changing the Key Note to different lines and spaces, each way is called a KEY, and it is called the Key of the line or space that the Key Note is on. If the tune is printed in such a way that the Key Note is on the Second Line, the tune is said to be in the KEY OF THE SECOND LINE; if the Key Note is on the Added Line Below, the tune is said to be in the KEY OF THE ADDED LINE BELOW; and so on. The Key Note can be on the Added Line Below, the Space Below, the First Line, First Space, Second Line, Second Space, and Third Line, but not on any other lines or spaces. So there are seven Keys.

QUESTIONS.—If a tune is printed in such a way that the Key Note is on the First Line, what Key is the tune in? Name all of the lines and spaces where the Key Note can be placed? Name all of the Keys that there are? In the KEY OF THE FIRST LINE where is the note that denotes that ONE must be sung? TWO? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? In the KEY OF THE SECOND LINE? In the KEY OF THE SPACE BELOW In the KEY OF THE SECOND SPACE? In the KEY OF THE FIRST SPACE? In the KEY OF THE ADDED LINE BELOW? In the KEY OF THE THIRD LINE?

EXERCISE.—Require the learners to practice Lesson XIII of the Practice Lessons until they thoroughly understand how to sing by note in every Key. Although it will require patience to do it, they had better *read* every tune, first with long answers,—then with short answers,—and then with the Italian names. After thus reading the notes of a tune, they had better sing it by note, until they can sing it with ease,—so that they will not leave this Lesson until they have sung one tune in every Key with ease and readiness.

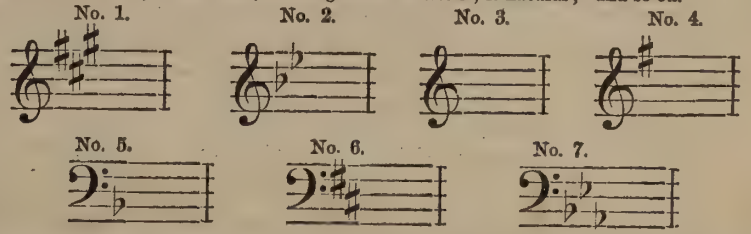
CHAPTER XXIX.

THE SIGNATURES.

The numbers of sharps or flats, that are placed next to the clef is said to form the SIGNATURE of a tune. Thus, if there are three sharps next to the clef, the tune is said to have THE SIGNATURE OF THREE SHARPS;—if there are two flats next to the clef, the tune is said to have THE SIGNATURE OF TWO FLATS;—and so on.

When there is no sharp or flat in the Signature, the Signature is said to be NATURAL.

EXERCISE.—Require the learners to speak aloud, all together, and name the following Signatures. That is, require them to say "the Signature of No. 1., is three sharps;—the signature of No. 2., is two flats;—the signature of No. 3., is natural;—and so on.



There is always something printed in every tune to tell what Key the tune is in. In Lesson XIII of the Practice Lessons a sentence is printed over every tune to tell what Key the tune is in, but it is not usual to print such sentences over tunes. Singers usually have to tell what Key a tune is printed in, by the Signatures. So singers are obliged to learn and remember the following tables of Signatures.

TABLE OF SIGNATURES,

To tell what Key a Staff is in when the TREBLE CLEF is at the Commencement.

When the signature is Natural the Staff is in *the Key of the Added Line Below.*

When the signature is One Sharp the Staff is in *the Key of the Second Line.*

When the signature is Two Sharps the Staff is in *the Key of the Space Below.*

When the signature is Three Sharps the Staff is in *the Key of the Second Space.*

When the signature is One Flat the Staff is in *the Key of the First Space.*

When the signature is Two Flats the Staff is in *the Key of the Third Line.*

When the signature is Three Flats the Staff is in *the Key of the First Line.*

Exercise.—Require the learners to speak aloud all together, name the Signature and tell what Key each of the following numbers is in.—like this. "No. 1, has the Signature of Three Flats, and it is in *the Key of the First Line,*" and so on. Require them to practice doing this until they can remember what the Signatures denote.

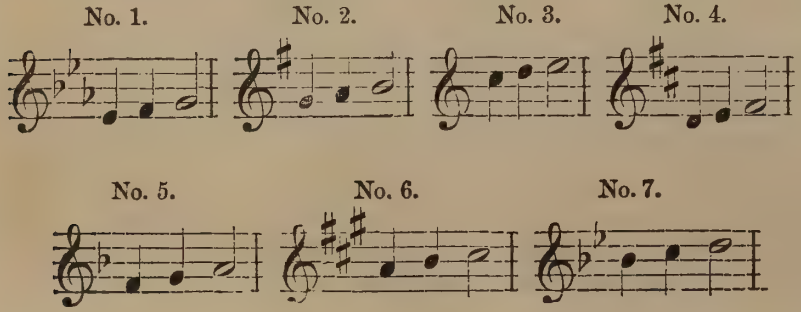


TABLE OF SIGNATURES,

To tell what Key a Staff is in when the BASE CLEF is at the Commencement.

When the signature is Natural the Staff is in *the Key of the Second Space.*

When the signature is One Sharp the Staff is in *the Key of the First Line.*

When the signature is Two Sharps the Staff is in *the Key of the Third Line.*

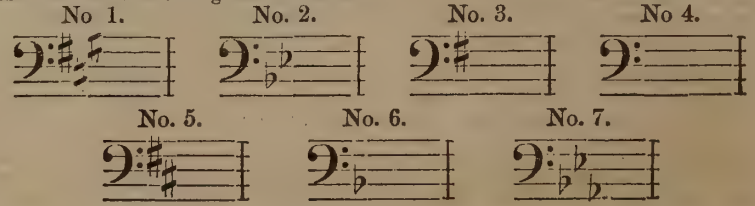
When the signature is Three Sharps the Staff is in *the Key of the First Space.*

When the signature is One Flat the Staff is in the *Key of the Space Below.* When the Key Note is on the Space Below, Eight is on the Fourth Line. As Baritone voices cannot sing as low as the Space Below, a note is seldom or never placed on the Space Below when the Base Clef is at the commencement of the staff. So it is customary to call Eight the Key Note in this Key, and to say that when the signature is One Flat the staff is in the *Key of the Fourth Line.*

When the signature is Two Flats the staff is in *the Key of the Second Line.*

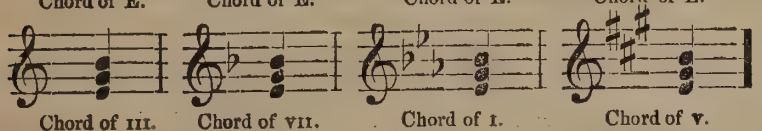
When the signature is Three Flats the staff is in *the Key of the Added Line Below.* When the Key Note is on the Added Line Below, Eight is on the Third Space. In this Key it is customary to call Eight the Key Note, (for the same reason that it is customary to call it the Key Note when the signature is One Flat,) and to say that when the signature is Three Flats the staff is in *the Key of the Third Space.*

Exercise.—Require the learners to speak aloud, all together, name the Signature, and tell what key each of the following numbers is in, and to practice doing this until they can remember what the signatures denote.



QUESTIONS. — What forms a signature? What is the signature called when there is no sharp or flat in it? How do singers usually have to determine what key a tune is in? When the Treble Clef is at the commencement of the staff what key does the Natural signature denote? The signature One Sharp? Two Sharps? Three Sharps? One Flat? Two Flats? Three Flats? When the Base Clef is at the commencement of the staff, what Key does the Natural signature denote? The Signature Two Sharps? Two Flats? One Sharp? Three Sharps? What Key does the signature One Flat really denote? What Key is it customary to say that it denotes? Why? What Key does the signature Three Flats really denote? What Key is it customary to say that it denotes? Why?

NOTE FOR TEACHERS.—There is a musical study which teaches learners to play music by chords, It is called Thorough Base. It classifies the chords by the way they *look* when they are printed, and calls them the chord of A, the chord of B, C, D, E, F, and G. There is another musical study which teaches learners to write music by chords. It is called Harmony. It classifies the chords by the way they *sound* when they are played. It names them after numerals, and prints these numerals in Roman Figures. That is, it calls them the chord of I, the chord of II, III, IV, V VI. and VII. The study called Thorough Base, and the study called Harmony, both teach the same chords, but one speaks about them as they *look*, and the other speaks about them as they *sound*.



The names over the foregoing example are the names by which Thorough Base calls the four chords. It calls them by the same name because the notes that denote them all *look* alike. That is, they are all on the first, second, and third lines. The names underneath are the names by which Harmony calls the four chords. It calls them by different names because when they are played no two of them *sound* alike. It is very much more difficult to become familiar with the way chords *sound* than it is with the way they *look*, and as it is not necessary that people should become familiar with the way they *sound* in order to play them right, the study of Thorough Base only requires its learners to become familiar with the way they *look*. It would take them twenty times longer to become familiar with the way they *sound* than it does to become familiar with the way they *look*, besides being wholly unnecessary. for if they play them as they *look*, the sound will come right without their thinking anything about it. The same thing is true of the keys. They can be classified by the way they *look*, when printed, and by the way they *sound* when sung. It requires very much more time to become familiar with them if classified by the way they *sound*, than it does to become familiar with them if classified by the way they *look*, besides being wholly unnecessary, for after learners have practiced singing by note for some time, if they call the sound which a note denotes by the right Italian name, they will get the sound right without thinking anything about it. Therefore, in the Study of the Art of Reading Music, the Keys should be classified precisely as the chords are classified in Thorough Base, by the way the Keys *look* when printed, and not by the way they *sound* when sung. That is, the key that has the signature of One Sharp with the Treble Clef, and the key that has the signature of Two Flats with the Base Clef, should be called by the same name; viz., "Key of the Second Line." These two keys do not *sound* at all alike when sung, but they *look* exactly alike when printed. That is, when one who is singing by note looks at notes, that are on the second, third, and fifth lines, in either of these keys, he calls them "Do, Mi, Sol," whether the signature is One Sharp, Treble Clef, or Two Flats. Base Clef. All that the Art of Reading Music requires a singer's mind to do when he is singing by note, is to determine what Italian name he must call each note which he sings. If he is singing the notes on a staff that has the signature One Sharp with the Treble Clef, he calls a note on the second line "Do," a note on the third line "Mi," and a note on the fourth line "Sol." If he is singing the notes on a staff that has the signature Two Flats with the Base Clef, he also calls a note on the second line "Do," a note on the third line "Mi," and a note on the fourth line "Sol." So as far as the singer's mind has anything to do to determine what Italian name to call each note, the action of his mind is exactly the same when the staff has the signature Two Flats with the Base Clef, that it is when the staff has the signature One Sharp with the Treble Clef. When the keys are classified by the way they *look*, therefore, these two keys both have the same name, notwithstanding they have such different names when the keys are classified by the way they *sound*. It is so very much more difficult, and requires so much longer time for learners to become familiar with the keys when they are classified by the way they *sound* than it does when they are classified by the way they *look*, these instructions classify them by the way they *look* when they are printed. That is, they call all keys that have the key note on the same line or space by the same name, no matter how differently they sound, nor how different their signatures are. This is the true "scientific" way, in which the keys should be classified in the Study of the Art of Reading Music. It is as improper to classify them by the way they *sound*, in this study, as it would be to classify the chords by the way they *sound*, in the study of Thorough Base. Taking this view of the keys, there are only seven keys; viz.—(1.) The Key of the Added Line Below.—(2.) The Key of the Space Below.—(3.) The Key of the First Line.—(4.) The Key of the First Space.—(5.) The Key of the Second Line.—(6) The Key of the Second space,—and (7.) The Key of the Third Line The learners who have studied the preceding chapters have already sung tunes in all of these keys, so that they are now in a condition to practice any of the tunes in this book, by note, in four parts. As it requires a good deal of practice, however, to become good readers of music in all of the keys, each of the next six chapters requires the learners to practice a signature alone by itself until they can sing by note readily in that signature. Three or four tunes are named in each of the chapters, which are well adapted for practice in that signature, but the teacher can select as many more tunes with the same signature for the learners to practice, as he thinks best. Only seven different signatures are necessary when the keys are classified by the way they look; viz —Natural, One Sharp, Two Sharps, Three Sharps. One Flat, Two Flats, and Three Flats; — so, as the keys in this book are classified by the way they look, no other signatures are used in this book. Books that classify the keys by the way they sound use more signatures, but as there cannot possibly be any other keys than the seven which this system makes learners able to read music in, there cannot be any tune in any book that those who learn these instructions will not know how to sing. The way to treat such unnecessary signatures as four sharps, five flats, &c., is explained in another chapter. Learners do not need to know anything about such signatures, in order to sing the tunes in this book by note.

CHAPTER XXX.

THE KEY OF ONE SHARP.

When a tune has the signature of One Sharp, those staves that have the Treble Clef are in the Key of the Second Line, and the staff that has the Base Clef is in the Key of the First Line. Such a tune is said to be in THE KEY OF ONE SHARP.

When the Key Note is not on one of the lowest lines or spaces, the same sound of the scale in two different scales is often used. For example, in the Key of the Second Line a note on the Fourth Line denotes FIVE, and a note on the Space Below also denotes FIVE. In such cases it is customary to distinguish the two sounds by saying that one is ABOVE the Key Note, and that the other is BELOW the Key Note. For example, the FIVE that is above the Key Note is called FIVE ABOVE, and the FIVE that is below the Key Note is called FIVE BELOW, whenever there is any necessity for distinguishing one from the other. It is the usual custom, however, to consider that the name of the sound always means ABOVE, and that if only the name of the sound is mentioned it means the sound of that name that is ABOVE the Key Note, while if the sound of that name that is BELOW the Key Note is meant, the word BELOW is always added to the name. That is "FIVE" means the FIVE that is above the Key Note, while the FIVE that is below the Key Note is always called FIVE BELOW.

EXERCISE. — Require the learners to practice Lesson XIV of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts, the tunes that are called, Walloomsac, Roselle, Admah, Nichols, and other tunes that are in the key of One Sharp, until they can sing by Note, readily, in that key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS. — When a tune has the signature of One Sharp, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Second Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? FOUR? SEVEN? TWO? SIX? FIVE BELOW? THREE BELOW? SEVEN BELOW? FOUR BELOW? SIX BELOW? In the Key of the First Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? TWELVE? NINE? ELEVEN? SIX? TWO? SEVEN? FOUR?

CHAPTER XXXI.

THE KEY OF TWO SHARPS.

When a tune has the signature of Two Sharps, those staves that have the Treble Clef are in the Key of the Space Below, and the staff that have the Base Clef is in the Key of the Third Line. Such a tune is said to be in THE KEY OF TWO SHARPS.

EXERCISE. — Require the learners to practice Lesson XV of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes that are called, Linstead, Borden, Men of Strength, —and other tunes that are in the Key of Two Sharps, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Two Sharps, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Space Below where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? SIX? NINE? TWO? SEVEN? FOUR? FIVE BELOW? SIX BELOW? SEVEN BELOW? In the Key of the Third Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TWO? FIVE BELOW? SIX? SIX BELOW? FOUR? FOUR BELOW? SEVEN? SEVEN BELOW?

CHAPTER XXXII.

THE KEY OF THREE SHARPS.

When a tune has the signature of Three Sharps, those staves that have the Treble Clef, are in the Key of the Second Space, and the staff that has the Base Clef, is in the Key of the First Space. Such a tune is said to be in THE KEY OF THREE SHARPS.

EXERCISE. — Require the learners to practice Lesson XVI of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes that are called Sprague, Hummel, Marion, Migdol, — and other tunes that are in the Key of Three Sharps, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS. — When a tune has the signature of Three Sharps, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Second Space where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? FIVE BELOW? THREE BELOW? ONE BELOW? TWO? TWO BELOW? FOUR? FOUR BELOW? SIX? SIX BELOW? SEVEN? SEVEN BELOW? In the Key of the First Space where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? FOUR? SEVEN? TWO? SIX? SEVEN BELOW? NINE?

CHAPTER XXXIII.

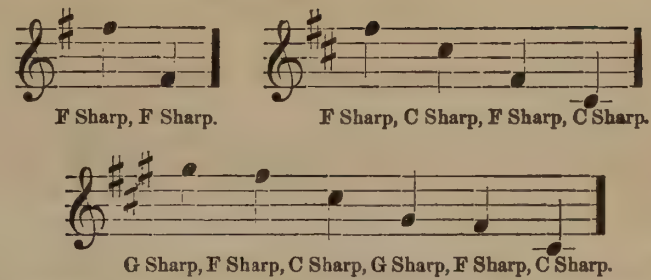
SIGNATURE SHARPS MADE NATURAL.

Piano and Organ makers have always named the keys of those instruments "A, B, C, D, E, F, and G." For this reason, those who learn to play instrumental music learn to read music by "A, B, C, D, E, F, and G," instead of learning to read it by "Do, Ri, Mi, Fa, Sol, La, Si, and Do," as those who learn to sing do. Learners of instrumental music never learn anything about "Do, Ri, Mi, Fa, Sol, La, Si, Do," because no use is made of these "Italian names of the sounds" in instrumental music, — just as learners of singing do not need to learn anything about "A, B, C, D, E, F, G," because no use is made of these "letter names of the sounds" in vocal music.



Instrumental players do not call the lines and spaces "first line," "second line,"—and so on, as singers do, but they name them after the seven letters, because it aids them in reading music by letters. Instead of saying that a note is on the first line, they say the note is on "E." Instead of saying that a note is on the third space, they say that the note is on "C." And so on. This helps them to read music by letters, because when they see that a note is on E, C, &c., they know they have got to push down the keys on the instrument that are named E, C, &c. The foregoing example shows by what names instrumental players call the lines and spaces.
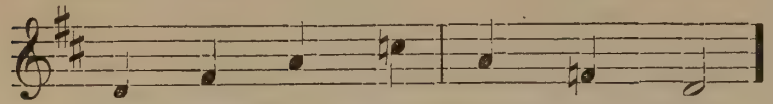
On pianos and organs the black keys produce the sharps and flats. The black key on the right hand side of the white key that is called "A" produces the Intermediate sound which instrumental players call "A Sharp." The black key on the left hand side of A, produces the Intermediate sound which instrumental players call "A Flat." The other black keys produce the Intermediate sounds between the other letters in the same way.



The signature of a tune means a very different thing to an instrumental player from what it does to a singer. A singer only has to look at the signature to decide what key the notes of the tune are printed in. While he is singing the tune he does not have to think anything about the signature. But an instrumental player has got to notice which lines and spaces the characters in the signature are on, and then he has to keep thinking of the signature all of the time he is playing, — for this reason. When the signature is One Sharp the sharp is always placed on the line which instrumental players call F. When the signature is Two Sharps the sharps are on the lines and spaces which instrumental players call F and C. When the signature is Three Sharps the sharps are on the lines and spaces which instrumental players call F, C, and G. When a singer looks at a signature like the first signature in the foregoing example, he merely thinks that it means that the Key Note is on the Second line, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that every note in that tune which is on F must be played with the black key that is called F Sharp. When a singer looks at a signature like the second signature in the foregoing example, he merely thinks that it means that the Key Note is on the space below, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that every note in that tune that is on F, and every note in that tune that is on C, must be played with black instead of white keys. When a singer looks at a signature like the third signature in the foregoing example, he merely thinks that it means that the Key Note is on the second space, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that all of the notes in the tune that are on F, C, and G, have got to be played with black instead of white keys.

So when an instrumental player is playing a tune, he is obliged to think of the signature all of the time. But when a singer is singing a tune he does not have to think of the signature at all, except in this one place. When the influence of a sharp that is in the signature is counteracted by an accidental Natural, the singer will have to take some notice of the sharp that is in the signature. But except when he comes to a note that has an accidental Natural before it which is to counteract the influence of a sharp that is in the signature, a singer is never obliged to think anything about the signature while he is singing a tune.

When a note has an ACCIDENTAL NATURAL before it which counteracts the influence of a sharp that is in the signature, that note denotes the flat of the sound that it would denote if the Natural was not before it.



ONE, THREE, FIVE, FLAT SEVEN, FIVE, FLAT THREE, ONE.

When a singer finds a Natural before a note he must notice where the sharp or flat is that it counteracts. If there is no accidental sharp or flat just before it which it counteracts, the singer must take notice whether or not it is on the same line or space that a character in the signature is on. If it is, it counteracts the influence of the character in the signature. For example there is an accidental Natural before the fourth note in the foregoing example. There is no accidental sharp or flat before it for it to counteract, so a singer can be tolerably certain that it counteracts one of the sharps in the signature. By examining it he will find that it is on the same space that the lower sharp in the signature is on, and that, consequently, it counteracts that. It tells a player that he must play the white key "C" instead of the black key, "C Sharp," which the signature tells him to play; and it tells a singer that he must sing FLAT SEVEN instead of the SEVEN that he would sing if the Natural was not there.

Singers will have to remember that the characters in the signature affect whatever is denoted by the line or space they are on, in all of the octaves. Whatever is denoted by a note on the fifth line is also denoted by a note on the first space. For example, if a note on the fifth line denotes that FOUR must be sung, a note on the first space also denotes that FOUR must be sung, although one is in the upper scale, and one in the middle scale. The same thing is true of all of the sounds. In the foregoing example there is an accidental natural on the last note but one. There is no accidental sharp or flat before it that it counteracts, so a singer can be tolerably certain that it counteracts one of the sharps in the signature. By examining he will find that there is a sharp in the signature on the fifth line, and as that sharp makes every note on the first space sharp, it counteracts that. It tells a player that he must play the white key "F" instead of the black key "F Sharp," which the signature tells him to play;—and it tells a singer that he must sing FLAT THREE instead of the THREE which he would sing if the Natural was not there.

EXERCISE.—Require the learners to practice Lesson XVII of the Practice Lessons.

QUESTIONS.—How are the Keys on organs and pianos named? How do instrumental players read music? How do singers read music? How do instrumental players name the lines and spaces? Why? How are the flats and sharps produced on organs and pianos? What notice do singers have to take of the characters in the signature? How much do they have to think about them when they are singing a tune? What notice do instrumental players have to take of the characters in the signature? How much do they have to think about them when they are singing a tune? When do singers have to notice a sharp that is in the signature? When a Natural counteracts the influence of a sharp that is in the signature what does the note that has the Natural before it denote? What line or space does a character in the signature affect, besides the line or space that it is printed on?

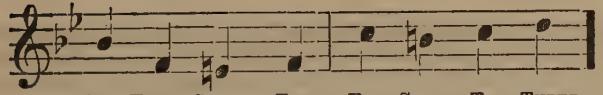
CHAPTER XXXIV.

SIGNATURE FLATS MADE NATURAL.

When a player plays a tune for singers to sing by note, he plays those notes sharp or flat which the signature requires, but the singers take no notice of the signature when they are singing. They call every note in the tune, Do, Re, Mi, Fa, Sol, La, Si, or Do,—no matter what the signature is. If a note that is made sharp by the signature has an Accidental Natural before it, the player plays it a half step lower than he would if the Natural was not before it, so the singers are obliged to sing it a half step lower than they would if there was no Natural before it. That is the reason why they are required to sing a note that has a Natural before it that counteracts the influence of a sharp in the signature, flat.

But if a note that is affected by a flat in the signature has an accidental Natural before it, the player plays it a half step higher than he would if the Natural was not before it. Therefore,

When a note has an Accidental Natural before it which counteracts the influence of a flat that is in the signature, that note denotes the sharp of the sound that it would denote if the Natural was not before it.



ONE, FIVE, SHARP FOUR, FIVE, TWO, SHARP ONE, TWO, THREE.

In the signature of the foregoing example there is a flat on the fourth space. A note on the first line always denotes a sound that has the same name that a note on the fourth space has. So the Natural in the first measure counteracts the influence of the upper flat in the signature, and the Natural in the second measure counteracts the influence of the lower flat in the signature.

EXERCISE.—Require the learners to practice Lesson XVIII of the Practice Lessons.

QUESTIONS.—When singers are singing a tune by note that has flats or sharps in the signature, what names do they call the notes, whatever the signature may be? If an organist also plays the tunes while they are singing it by note, what black keys will he play? If the singers should sing a sound with the Italian syllable that belongs to it, that is denoted by a note on a line or space that has a sharp on it in the signature, and the organist should play a white key, while they are singing it, what difference would there be between the sound the organ would make and the sound the singers would make? When the organist is compelled by an accidental Natural before such a note to play a white Key, what must the singer do? On a line or space that has a flat on it in the signature? When the organist is compelled to play such a note, what must the singer do?

CHAPTER XXXV.

THE KEY OF ONE FLAT.

When a tune has the Signature One Flat, those staves that have the Treble Clef are in the Key of the First Space, and the Staff that has the Base Clef is in the Key of the Space Below;—or, (as those who sing base cannot well sing lower than the Sound which is denoted by a note on the First Line,) in the Key of the Fourth Line. Such a tune is said to be in THE KEY OF ONE FLAT.

EXERCISE.—Require the learners to practice Lesson XIX of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts, the tunes called Clarence, Alba, Anvern, — and other tunes that are in the Key of One Flat, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of One Flat, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the First Space where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? SIX? FOUR? TWO? SEVEN? FIVE BELOW? THREE BELOW? SIX BELOW? TWO BELOW? SEVEN BELOW? In the Key of the Fourth Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? TWO? FOUR? THREE BELOW? FIVE BELOW? SEVEN BELOW? TWO BELOW? SIX BELOW? FOUR BELOW

CHAPTER XXXVI.

THE KEY OF TWO FLATS.

When a tune has the signature of Two Flats, those staves that have the Treble Clef are in the Key of the Third Line, and the staff that has the Base Clef is in the Key of the Second Line. Such a tune is said to be in THE KEY OF TWO FLATS.

EXERCISE.—Require the learners to practice Lesson XX, of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes called Temple Chant, Whitney, Leon, Going to the — and other tunes that are in the Key of Two Flats, until they can sing readily by note, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Two Flats, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Third Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? TWO? FOUR? FIVE BELOW? ONE BELOW? THREE BELOW? SIX BELOW? TWO BELOW? SEVEN BELOW? FOUR BELOW? In the Key of the Second Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? FOUR? SEVEN? SEVEN BELOW? SIX? TWO? SIX BELOW? NINE?

CHAPTER XXXVII.

THE KEY OF THREE FLATS.

When a tune has the signature of Three Flats, those staves that have the Treble Clef are in the Key of the First Line, and the staff that has the Base Clef is in the Key of the Added Line Below,—or, (as those who sing base cannot sing so low as a note on the added line below,) in the Key of the Third Space. Such a tune is said to be in THE KEY OF THREE FLATS.

EXERCISE.—Require the learners to practice Lesson XXI of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes called Kiddoo, Becancour, Childhood, — and other tunes that are in the Key of Three Flats, until they can sing readily by note, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Three Flats, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the First Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? FOUR? SEVEN? TWO? FIVE BELOW? SIX? SEVEN BELOW? NINE? SIX BELOW? In the Key of the Third Space where is the note placed that denotes that ONE must be sung? THREE? FIVE? THREE BELOW? SIX? SEVEN BELOW? FOUR? FIVE BELOW? TWO? FOUR BELOW? SIX BELOW?

CHAPTER XXXVIII.

BEATING TIME.

When a singer cannot get the sounds he sings of the right length without measuring them;—or, (as the same idea is usually expressed, when he cannot get the

ime right without marking it,) there is only one way in which it is possible for him to measure them, and that is to cause *his mind* to divide the time that passes away while he is singing, into exactly *equal* portions. This division of the time must be done *by the mind* and nothing else. So the learners were required to train *their minds* to take notice of the time in Chapters XIII, XXII, and XXIII.

It is sometimes necessary to do something that will let other people know how one's mind is dividing the time. Players do this by counting aloud. People can then listen to their counting and know how they are dividing the time. But singers cannot count aloud and sing too, so it is customary for singers to let other people know into what portions their minds are dividing the time, by motions of the hand. When any one makes these motions of the hand, he is said to be BEATING TIME. The motions are called BEATS.

The length of sounds is sometimes spoken about by saying that a sound is so many "Beats" long.

In beating Double Time, two motions of the hand are made;—one DOWN, and the other UP.

In beating TRIPLE TIME, three motions of the hand are made;—one DOWN, one towards the LEFT HAND, and one UP.

In beating QUADRUPLE TIME, four motions of the hand are made;—One DOWN, one towards the LEFT HAND, one towards the RIGHT HAND, and one UP.

When learners are learning to Beat Time, it is often desirable that they should practice making the required motions with the hand, and at the same time speak aloud and describe which way the hand is moving. When they do this they are said to *Beat and* DESCRIBE *the Time.*

When learners Beat and Describe Double Time, they say "DOWN, UP." When they Beat and Describe Triple Time, they say "DOWN, LEFT, UP." When they Beat and Describe Quadruple Time, they say DOWN, LEFT, RIGHT, UP."

The motions made in beating time must be made with the hand and the part of the arm that is below the elbow. Although the beats are called motions of the hand, the arm below the elbow must move too.

Each motion must be *instantaneous.* The hand must move in the twinkling of an eye when it moves at all, and then it must remain stationary until it is time to make the next beat. Motions made in any other way are useless.

The hand cannot keep time. There are no brains in the hand. Whether time is indicated by beats, counts, or in any other way, it is always *the mind,* and the mind alone, that keeps it. So *the mind must superintend every motion which the hand makes in Beating Time.* The motion must be made as if the mind ordered the hand to move by telling it, "now make the downward motion." "Now make the motion towards the left hand." "Now it is time to make the motion towards the right hand." "Now make the upward motion."

Every motion made in Beating Time which is not thus *definitely superintended by the mind,* is worse than useless. Singers cannot contract a worse habit, than the habit of allowing their hands to "wag" without the definite, and accurate superintendence of the mind.

It is not considered that Beating Time does any good to the one who beats it. If a singer's mind can divide the time accurately enough to tell his hand when to move in making the beats, it can measure the time correctly in the way taught in Chapter XXIII, which is immeasurably the best way for singers to measure time when they cannot sing a tune correctly without measuring it.

Beating time is a device to *let other people know* how one is dividing time. For example,—When a teacher wishes to know how the learners' minds are dividing the time when they are singing, he asks them to Beat Time, and then by looking at their hands, he can tell,—for he cannot look into their minds when they are counting inaudibly, and tell whether they are dividing time into exactly equal portions or not. Conductors frequently wish to let performers know how their minds are dividing time, and they indicate it by beating with a baton, so that all who look at them can tell. So it is necessary that all learners shall acquire the ability to Beat Time accurately, that they may show how their minds are dividing the time, whenever they are asked to do so; but it is not desirable that they should contract the habit of beating time when they are singing when they do not need to show other people how their minds are dividing the time.

EXERCISE.—The hand must be trained to make accurate motions in Beating Time when singing in exactly in the same way that piano players train their fingers to play the scale, and that is by practice until they can do it. It is a very difficult matter to train the hand to Beat Time accurately, although easy enough to get it to wag uselessly. So let the teacher select a tune that has a marked and definite movement to it, in each of the three kinds of time. Require the learners to learn the tunes perfectly first, and then to practice singing them and Beating Time, until their hands get trained to beating time accurately. The tunes in lesson X of the Practice Lessons will answer, unless the teacher can select tunes that can be sung in four parts. While learning to beat time, it will be a good plan to have part of the singers beat and describe while the other part beat and sing, as the learners did when they counted aloud. After they have practiced singing and beating a tune in Double, Triple, and Quadruple Time, until their hands move with CLOCK WORK accuracy. Require the learners to practice Lesson XI of the Practice Lessons, and measure the length of the notes by beats

until they can sing and beat time accurately, whenever they wish to show other people how they are dividing the time.

QUESTIONS.—What is the only way in which it is possible to divide time into equal portions? How can singers let people who look at them while they are singing know how they are dividing time? What is making such motions called? What are the motions called? How is the length of a sound sometimes spoken about? How many beats are there in Double time? How are they made? Triple time? How are they made? Quadruple time? How are they made? When singers beat and at the same time tell which way their hands move, what are they said to do? In beating time what part of the arm must move? How must it move? If it moves lazily and indefinitely what good will beating time do? Why cannot the hand keep time without the aid of the mind? What alone can keep time? What must the mind do when the hand beats time? If the hand moves without the superintendence of the mind what good does beating time do? How much good does beating time do to the one who beats it? What is the object in learning to beat it? If a teacher wishes to know how his class are dividing the time when they are singing, what is the only way he can find out? How can a conductor let performers know how he is dividing the time?

NOTE FOR TEACHERS.—It will be well to explain to learners that the laws of music relate to what must be done when singers are singing before an audience, and not to what can be done when they are practicing. When a company of singers sing before an audience or congregation, it would be ridiculous for them to beat time, so all singers must be able to keep time accurately without beating it. But it would not be ridiculous to beat time when singers are practicing, with no one looking at them.

CHAPTER XXXIX.

TRIPLETS.

Four Quarter Notes make a Whole Note. Eight Eighth Notes make a Whole Note. Sixteen Sixteenth Notes make a Whole Note. One Quarter Note is sung in the time of one beat. Two Eighth Notes are sung in the time of one beat. Four Sixteenth Notes are sung in the time of one beat.

Beautiful movements are produced by singing three equal sounds to a beat, but no notes have ever been invented that will denote three equal sounds to a beat. If there were such notes they would be called Twelfth Notes, and it would require twelve of them to make a Whole Note.

As this movement has no note to denote it, it is denoted by placing a figure "3" over three Eighth Notes. The three Eighth Notes are then said to form a TRIPLET, and they then denote three equal sounds to a beat.

The three Eighth notes that form a Triplet can be combined together just as Sixteenth Notes and ordinary Eighth Notes can. Thus a Quarter Note and an Eighth Note can be a Triplet.—and so can a Dotted Quarter Note, because they contain the value of three Eighth Notes. Whenever three Eighth Notes or the value of three Eighth Notes, therefore, have a figure "3" over or under them, they form a Triplet, and they must be treated exactly as twelfth notes would be treated, if there were any such notes.

The figure "3" which makes three Eighth Notes denote a Triplet, may be said to denote that three notes must be sung in the time of two such notes that have no figure "3" over them.

EXERCISE.—Require the learners to practice Lesson XXII of the Practice Lessons until they get used to singing Triplets correctly. The tune in this Lesson is arranged to be sung by note, so the Triplets are arranged in groups without reference to the words. The teacher can explain that they are so arranged in order that it may be easy to practice them, but that some of them ought to have been printed with a Quarter and Eighth Note slurred together, instead of three Eighth Notes. After the learners can sing this Lesson well, require them to practice the tune called "Sabina," singing it by note, in four parts.

QUESTIONS.—What kind of notes ought to be used to denote three equal sounds to a beat? What kind are used? What is such a group of notes called? What other ways can a Triplet be denoted besides by three Eighth Notes? What is a figure "3" over three notes said to denote?

CHAPTER XL.

THE WHOLE TUNE IN TRIPLETS.

Many tunes have a Triplet to each beat throughout the whole tune.

If such tunes are in Double Measure they have the figures $\frac{6}{8}$ after the clef.

If such tunes are in Triple Measure they have the figures $\frac{9}{8}$ after the clef.

If such tunes are in Quadruple Measure they have the figures $\frac{12}{8}$ after the clef.

In all such tunes three Eighth Notes or the value of three Eighth notes, must be sung to every beat. That is a Dotted Quarter Note denotes a sound that is one beat long, instead of a Quarter Note, as in all other classes of tunes.

In this class of tunes there is no other way to denote long sounds but to slur notes together on the same line or space. For example, two Dotted Quarter Notes slurred together on the same line or space, denotes a sound that is two beats long,—three Dotted Quarter Notes a sound that is three beats long,—and so on.

EXERCISE.—Require the learners to practice Lesson XXIII in the Practice Lessons, counting inaudibly or beating Double Time when singing the first tune, and Triple Time when singing the second tune, and carefully singing the value of a Triplet to each count or beat. When they can do it well, require them to practice by note in four parts, the tune called **Pull away merrily.** $\frac{12}{8}$ is seldom used, for it is merely two $\frac{6}{8}$ measures made into one.

QUESTIONS.—When double measures have a Triplet to each beat, what figures are placed next to the clef? Triple measures? Quadruple measures? What kind of a note is one beat long in such tunes? How are long sounds denoted in such tunes?
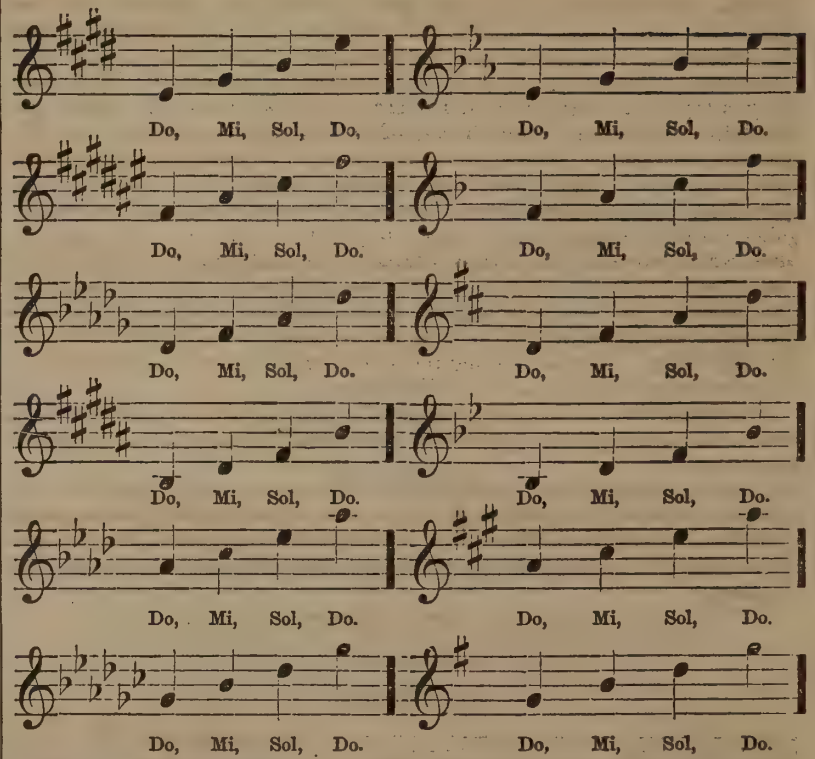
CHAPTER XLI.

MISCELLANEOUS EXPLANATIONS.

Learners who have learned the foregoing chapters, know how to *do* everything which the study of the art of reading music teaches,—just as learners who have learned all that a spelling book teaches, know how to *do* all that it is necessary to know how to do, in order to read books and newspapers. One who has learned all that a spelling book teaches, however, will often come across things in the books and newspapers which he reads that the spelling book did not say anything about;—such as differently shaped letters from those the spelling book was printed in, or things about which the author of the book held a different opinion from that held by the author of the spelling book. Whatever the thing is, though, one who has thoroughly learned all that a spelling book teaches would soon be able to read it, because it is only a different way of printing some things which the spelling book taught him all about. So in reading music in other books than this, those who have learned to read music by studying the foregoing chapters will come across things that the foregoing chapters say nothing about. But whatever it is, the learner will find that he has learned to *do* the thing, and that it is only a different way of printing the thing, or some thing about which the author of that book entertains a different opinion from that entertained by the author of this book. A few moment's investigation will soon enable him to read it, for it will be a thing the foregoing chapters have taught him, only it is printed in some different way. This chapter, (XLI) describes a number of the things which are printed in other books in a different way from the way they are printed in this book.

No. 1.

SIGNATURES.



The key of four sharps and the key of three flats are very different keys in instrumental music, but they are alike in vocal music. When an instrumental player plays a tune that is in the key of four sharps he has to think

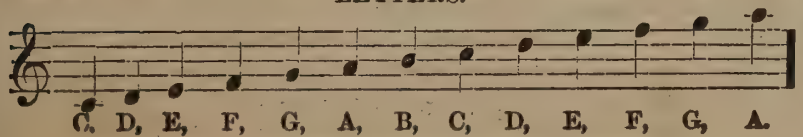
that every time he plays notes that are on four of the lines and spaces he must play them sharp; and when he plays a tune that is in the key of three flats he has to think that every time he plays notes that are on three of the lines and spaces he must play them flat. But when a singer sings a tune that is in the key of four sharps he thinks that the tune is in the key of the first line; and when he sings a tune that is in the key of three flats, he thinks that the tune is in the key of the first line. So to intrumental players the signature of four sharps and the signature of three flats denote very different keys, but to singers they both denote the same key. The same thing is true of the signatures of five sharps and two flats,—six sharps and one flat,—four flats and three sharps,—five flats and two sharps,—and six flats and one sharp. There is, therefore, no need of having signatures with more than three sharps or three flats, in vocal music. So in this book no more than three are used, (except in some of the anthems,) and in the foregoing chapters learners have not been required to learn to read music in tunes which have more than three characters in the signature. When they read music in books which use four, five, and six sharps or flats in the signature, however, they are only required to read the notes just as they have learned to read them in the foregoing chapters, only the signatures are printed differently. By remembering the following rule they can at once recognize the key as one they have already learned.

The difference between the number of characters in the signature and seven will always give the opposite signature which denotes the same key in vocal music.

That is, as the difference between four and seven is three, three flats denotes the same key in vocal music as four sharps;—three sharps denotes the same key as four flats;—five sharps or flats denotes the same key as two flats or sharps,—and six sharps or flats, denotes the same key as one flat or sharp.

No. 2.

LETTERS.

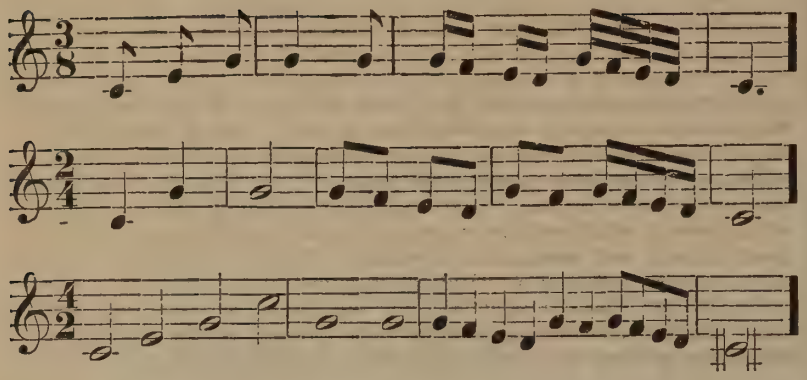




Instrumental players always read music by letters. On this account they call the lines and spaces after the letters instead of naming them as singers do. Instead of saying that a tune is in the key of the added line below, or in the key of the second line. as singers do, they say the tune is in the key of C, or in the key of G. The authors of some singing books prefer to give the keys the same names that instrumental music books do, and to call them "Key of C," "Key of D," and so on. It is not a good plan to do so, however, for a singer who never plays an instrument cannot remember the letters. If he is told that a tune is in the Key of G he has to enquire which line is called G, before he can know how to read the notes, while if he is told that a tune is in the Key of the second line he knows where the key note is at once. So the foregoing chapters teach learners to call the keys by the names that *singers* always ought to call them by. Any one who wishes to be able to call the keys after the letters, as they are called in instrumental music, can do so by studying the foregoing examples of the "letter names" of the lines and spaces, until they can tell what letter each line and space is called. The lines and spaces do not have the same names in the Base part that they do in the other parts. They are named differently so that the same name can be given to the key in all the parts, for piano players have to read from parts that have the Treble and Base clefs, both at once. When the signature is natural the key note is on the added line below in the parts that have the Treble clef and on the second space in the part that has the Base clef. By calling the added line below "C," when the Treble clef is used, and calling the second space "C," when the Base clef is used, the name "Key of C" will be the name of the Key in all of the parts. This is the reason why the lines and spaces have different names in the Base part from what they have in the other parts.

No. 3.

OTHER NOTES.



Some singing books are printed with two figures placed after the clefs, like the foregoing examples. The upper figure denotes how many counts there are in each measure, and the lower figure denotes the kind of a note that is one count long. The first example is in Triple Time, and an Eighth Note is one count long. The second example is in Double Time, and a Quarter Note is one count long. The third example is in Quadruple time, and a Half Note is one count long. The foregoing chapters do not tell learners that any note other than a Quarter Note is ever one count long, because it is wholly unnecessary to have any note beside a Quarter note one count long, and in this book a Quarter Note is one count long in every tune. After learners have learned to read music fluently as the foregoing chapters teach them to read it, however, they can very easily accustom themselves to sing by note when an Eighth Note or a Half Note is one count long, if they wish to sing tunes that are printed in that way.

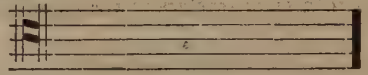
When an Eighth Note is one count long, a Quarter note is two counts long; a Dotted Quarter Note is three counts long; a Half Note is four counts long; and two Sixteenth Notes require to be sung in the time of one count. When an Eighth Note is one count long, notes of which four require to be sung in the time of one count, are made with three dashes across the stem, and are called THIRTY SECOND NOTES.

When a Half Note is one count long, a Whole Note is two counts long two Quarters have to be sung in the time of one count; and four Eighth Notes have to be sung in the time of one count. When a Half Note is one count long, a note which denotes a sound that is four counts long is made like a Whole Note with two lines on each side of it, and is called a DOUBLE NOTE.

No. 4.

ANOTHER CLEF.

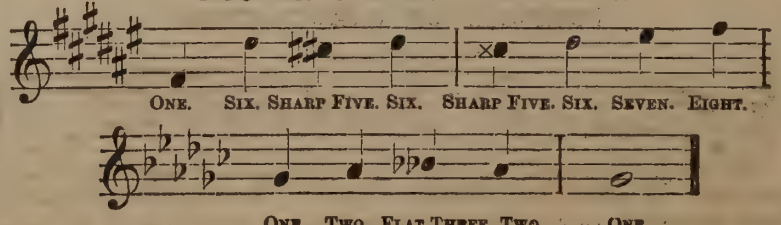
Some books put a clef like this at the commencement of Tenor staves. They call it the TENOR Clef.



In English singing books the Tenor clef means that the third line is called "C," but in American singing books that use the Tenor clef, it means that the third space is "C." So American singing books use it to denote exactly the same thing that the Treble clef denotes As it is wholly unnecessary to perplex learners by requiring them to learn different clefs that mean the same thing, the foregoing chapters say nothing about the Tenor Clef, and it is not used in this book. If those who have learned the foregoing chapters, however, wish to sing in American singing books which employ the Tenor Clef, they have only to remember that they must sing the notes that are on a staff which has the Tenor Clef at its commencement, exactly as they would sing it if it had the Treble Clef at its commencement.

No. 5.

DOUBLE SHARPS AND FLATS.



When one who writes a tune wishes to place a note that denotes an intermediate sound on a line or space which has a sharp or a flat on it in the signature, he has to place a DOUBLE SHARP or a DOUBLE FLAT before it, as is done in the foregoing example. A Double Sharp is denoted, either by placing two sharps at the side of each other, or by a cross. A Double Flat is denoted by placing two flats side by side. To singers, Double Sharps and Flats merely denote the intermediate sound that is a half step above or below the sound that is denoted by a note on the line or space where they are written. To players, they denote that the note must be played a half step higher or lower than they would play it if the Double Sharp or Flat was not there. Double Sharps or Flats are seldom used when there are not more than three characters in the signature.

No. 6.

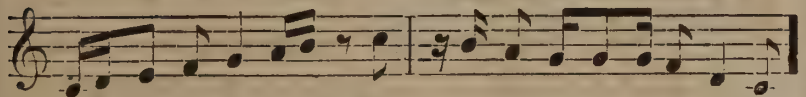
DOUBLE DOTTED NOTES.



When a note has two dots after it, it is called a DOUBLE DOTTED NOTE. The second dot adds one half of the first dot to the length of the note. So a Double Dotted Half Note denotes a sound as long as would be denoted by seven Eighth Notes slurred together; and a Double Dotted Quarter Note a sound as long as seven Sixteenth Notes slurred together.

No. 7.

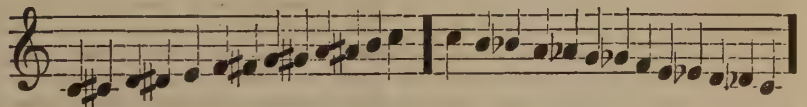
COMPLICATED COMBINATIONS.



The foregoing example is a complicated combination or succession of notes and rests. It would be very difficult to sing it. When one who is reading music meets with such a complicated succession of notes he is in the same situation that one who is reading a story is in when he meets with some very difficult words. Some singing books require learners to study the notes until they get used to singing all possible combinations. That is like requiring learners to keep studying the spelling book until they become familiar with all of the words that are in the dictionary. Learners only study the spelling book until they get used to reading all of the common words which they will meet with in reading books and newspapers. The lessons in the spelling book expect that they will learn difficult and uncommon words whenever they chance to meet with them in their reading, and do not attempt to teach them to read all possible combinations of letters into words while they are studying spelling book lessons. The foregoing chapters are arranged on the same plan. They make learners able to read music in all of the ways in which ordinary music is printed, but do not say anything about difficult and uncommon successions of notes. Whenever learners chance to meet with such a difficult passage, they must treat it as readers of books and newspapers treat difficult and uncommon words,—practice such combinations of notes whenever they wish to learn a tune that has such successions of notes in it, until they become familiar with it.

No. 8.

THE CHROMATIC SCALE.



When the sounds of the scale and the intermediate sounds are printed in regular order, they are said to form the CHROMATIC SCALE. Ascending, the intermediate sounds are usually denoted by sharps, and descending, by flats. Intermediate sounds are sometimes called Chromatics. A "Chromatic Passage" means a succession of notes in which there are a number of intermediate sounds. There is no necessity for saying anything about the chromatic scale when practicing vocal music, so the foregoing chapters do not say anything about it. The scale without the intermediate sounds is called the DIATONIC SCALE when it is spoken about in connection with the chromatic scale.

No. 9.
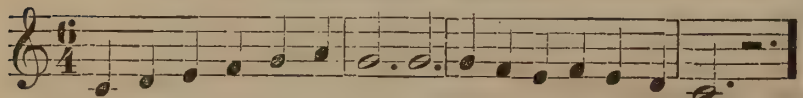
THE MINOR SCALE.



Those who study the art of composing tunes, have to learn about a scale that is printed like the foregoing example. It is called the MINOR SCALE. Singers do not have to learn anything about it. The name of the first note in the foregoing example is One,— and the names of the other notes are, Two, Three, Four, Five, Six, Seven, and Eight. But singers call the first note "Six," and the others, "Seven, One, Two, Three, Four, Sharp Five, and Six." Calling them by those names causes singers to sing the notes correctly, and that is all that singers have to do with them. So the foregoing chapters say nothing about the Minor Scale, because it is not in the least necessary to know that there is any such thing, in order to sing by note. It is not possible to understand anything about the construction of the Minor Scale except by learning the studies called "Thorough Base,"— and "Harmony." When the scale is spoken about in connection with the Minor Scale, it is called the MAJOR SCALE.

No. 10.

SEXTUPLE TIME.

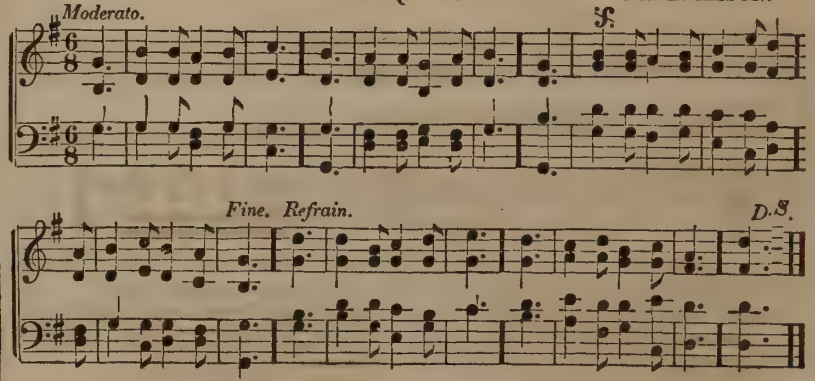


There are in reality only two kinds of time. "Double Time," and Triple Time." Quadruple Time used to be called "Compound Double Time," because a Quadruple Measure is merely two Double Measures made into one. Some singing books have what might be called "Compound Triple Measures." That is, measures formed by making two Triple Measures into one. Such measures are called SEXTUPLE MEASURES. The foregoing example is printed in them. They are merely two Triple Measures made into one. There is a necessity for using Compound Double Measures, because a Double Measure is not large enough to contain long notes, but there is no necessity for using Compound Triple Measures, so no Sextuple Measures are used in this book. If those who learn to read music in this book come across tunes printed in Sextuple Measures in other books, they can easily sing them by considering each measure as two Triple Measures. Or they can count six in each measure,—or beat the time in this way,— *Down*, (hand falls half way.)— *Down*, (hand falls the rest of the way,)— *Left*,— *Right*,— *Up*, (hand rises half of the way,)— *Up*, (hand rises the rest of the way.

No. 11.

CONDENSED MUSIC.

BONAR. S. M. DR. L. MASON.



1 I was a wandering sheep,
I did not love the fold,
I did not love the Shepherd's voice,
I would not be controlled.
I was a wayward child,
I did not love my home,
I did not love my Father's voice,
I loved afar to roam.

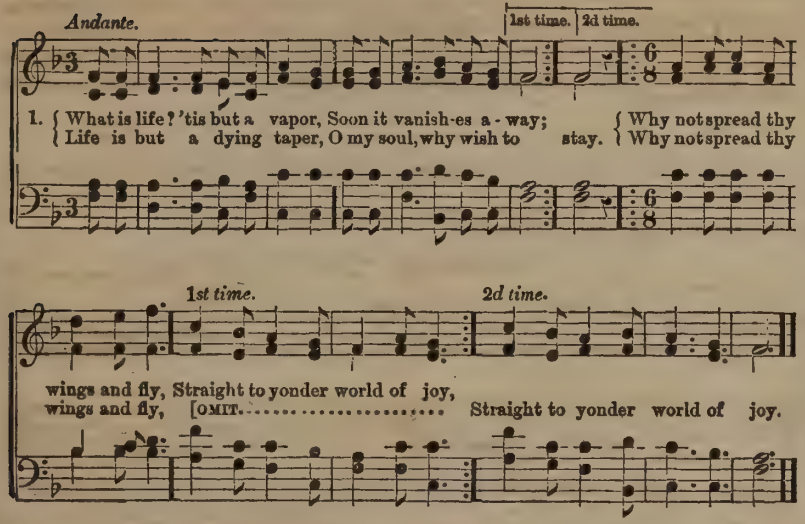
2 The Shepherd sought his sheep;
The Father sought his child!
They followed me o'er vale and hill,
O'er deserts waste and wild,
They found me nigh to death,
Famished, and faint, and lone;
They bound me with the bands of love,
They saved the wandering one.

3 Jesus my Shepherd is,
'Twas he that loved my soul,
'Twas he that washed me in his blood,
'Twas he that made me whole.
'Twas he that sought the lost,
That found the wandering sheep,
'Twas he that brought me to the fold,
'Twas he that still doth keep.

4 I was a wandering sheep,
I would not be controlled;
But now I love my Shepherd's voice,
I love, I love the fold!
I was a wayward child!
I once preferred to roam;
But now I love my Father's voice,—
I love, I love his home.

SPREAD THY WINGS. 8s & 7s.

STEPHEN JENKS.



2 See that glory, how resplendent!
Brighter far than fancy paints;
There, in majesty transcendent,
Jesus reigns, the King of saints,
Why not spread thy wings and fly,
Straight to yonder world of joy?

3 Go, and share his people's glory,
'Midst the ransomed crowd appear;
Thine a joyful wondrous story,
One that angels love to hear.
Why not spread thy wings and fly,
Straight to yonder world of joy?

Music is sometimes printed in a condensed form, like the two foregoing tunes. The Treble and Alto parts are printed on the upper staff, and the Tenor and Base parts on the lower staff. When there is only one note on the staff, both parts must sing the note. Such a note, which is designed to be sung by both of the parts that the staff is designed for, usually has two stems to it, one made upwards and one made downwards.

A character like this "𝄋" is called a SIGN. It means that when the singers repeat, they must commence at the note that is under this "Sign," "D. S.", form an abbreviation of the Italian words "DAL SEGNO," which means repeat back to the "Sign." So in the first of the foregoing tunes, after the singers have sung the last note, they must sing the second note of the third line next.

The words "First Time," and "Second Time," are often used in condensed music, as they are in the second of the foregoing tunes. They mean that the notes that are printed under the words "First Time" must be sung the first time, and when the singers have repeated and are singing the notes the second time, the notes that are under words "First Time" must be skipped, and those that are under the words "Second Time," must be sung in their place.

It is not expected that any but experienced singers can sing condensed music by note. Learners who have learned the foregoing chapters will know how to sing it, but will have to become skilful readers of music before they can read such music readily.

Writers of Sabbath School tunes often print the word "Refrain" over a part of a tune. As the study of the art of writing music does not recognize any such word, it is difficult to determine what they mean by it. Perhaps they mean that the part called the Refrain should be sung in full chorus, and the rest of the tune by a smaller number of voices.

PRACTICE LESSONS,

FOR PRACTICE IN SINGING BY NOTE,

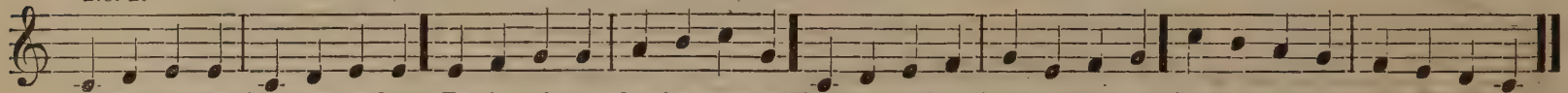
IN CONNECTION WITH THE STUDY OF THE ART OF READING MUSIC

The Chapter which is named in connection with each Lesson explains how each Lesson must be practiced. If the teacher prefers, however, he can explain how each Lesson must be practiced, in his own language and way.

No. 1. LESSON I. To be practiced after Chapter XI is learned.



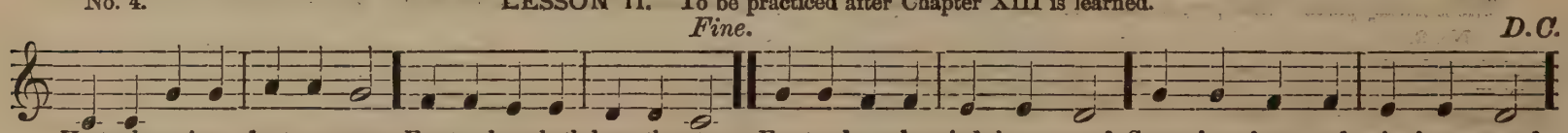
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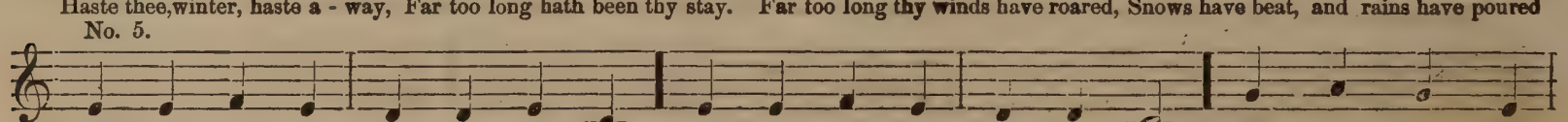
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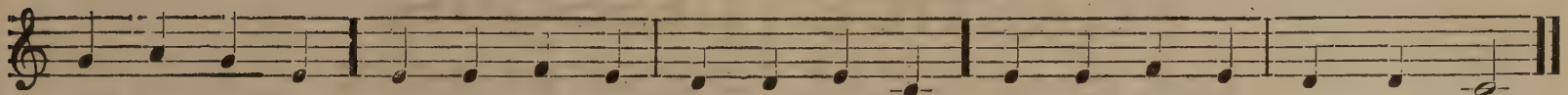


No. 4. LESSON II. To be practiced after Chapter XIII is learned.

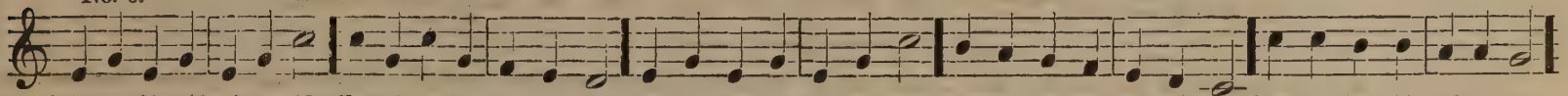


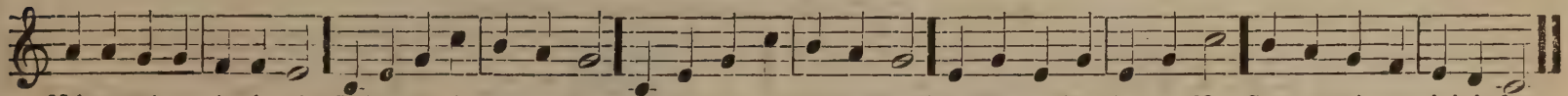
No. 5.





No. 6.



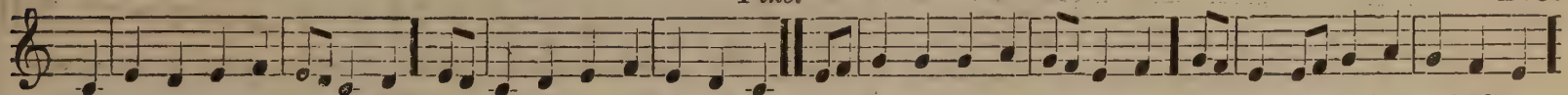


No. 7. LESSON III. To be practiced after Chapter XIV is learned.

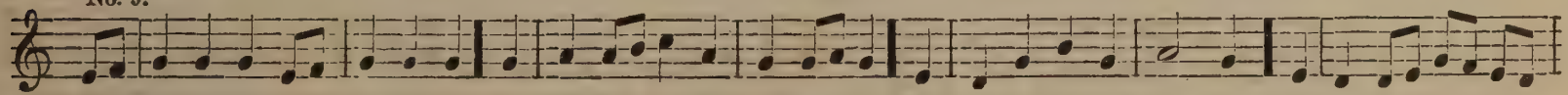


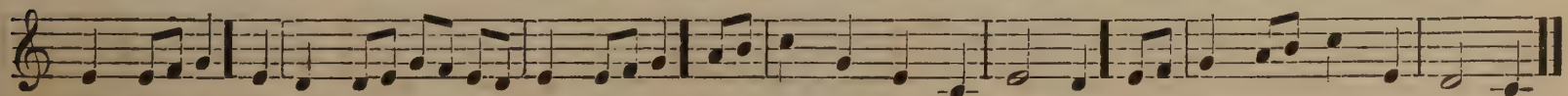
No. 8. LESSON IV. To be practiced after Chapter XV is learned.

Fine. *D.C.*

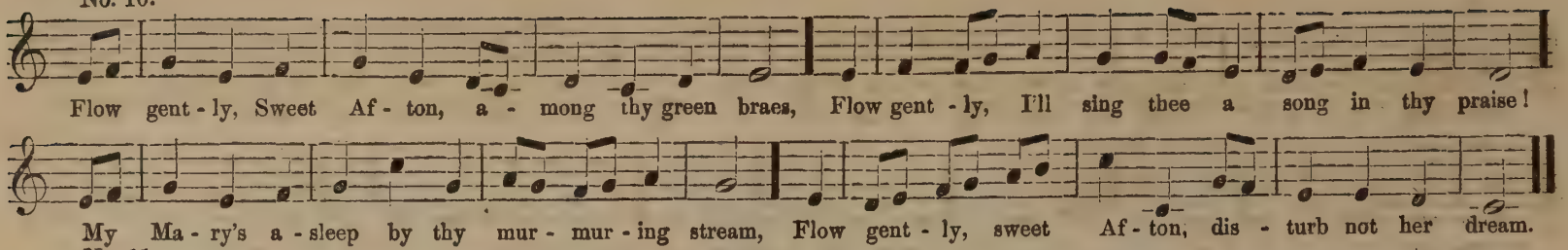


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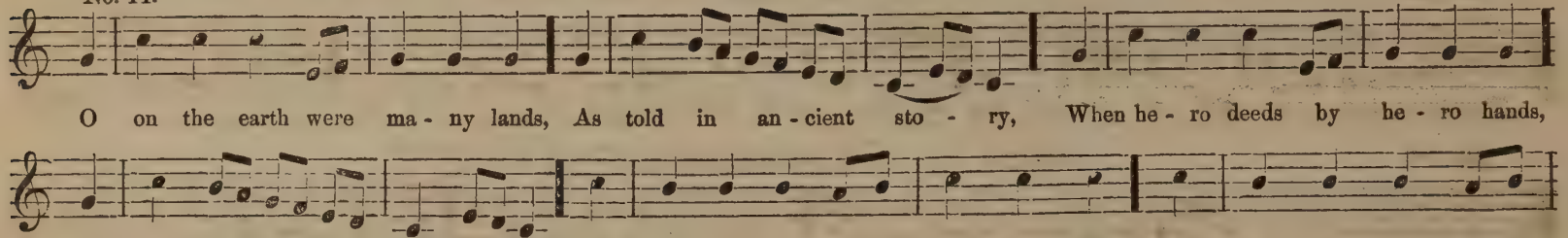




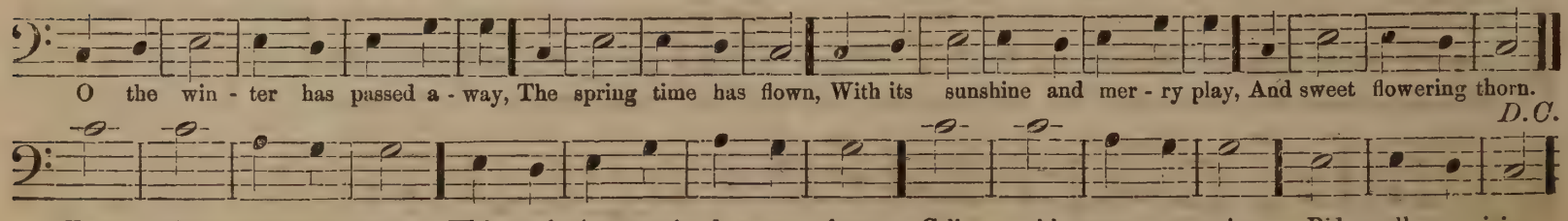
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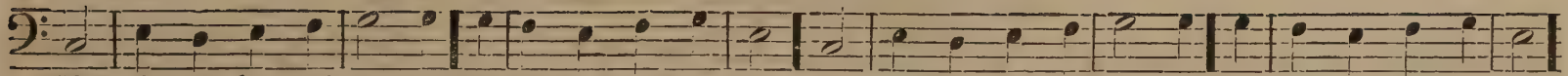
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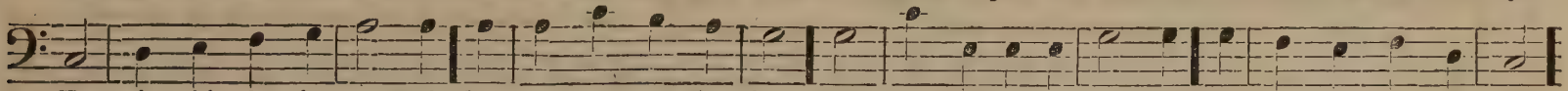


No. 12. LESSON V. To be practiced after Chapter XVI is learned.

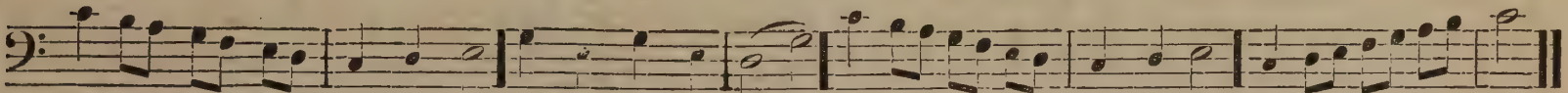


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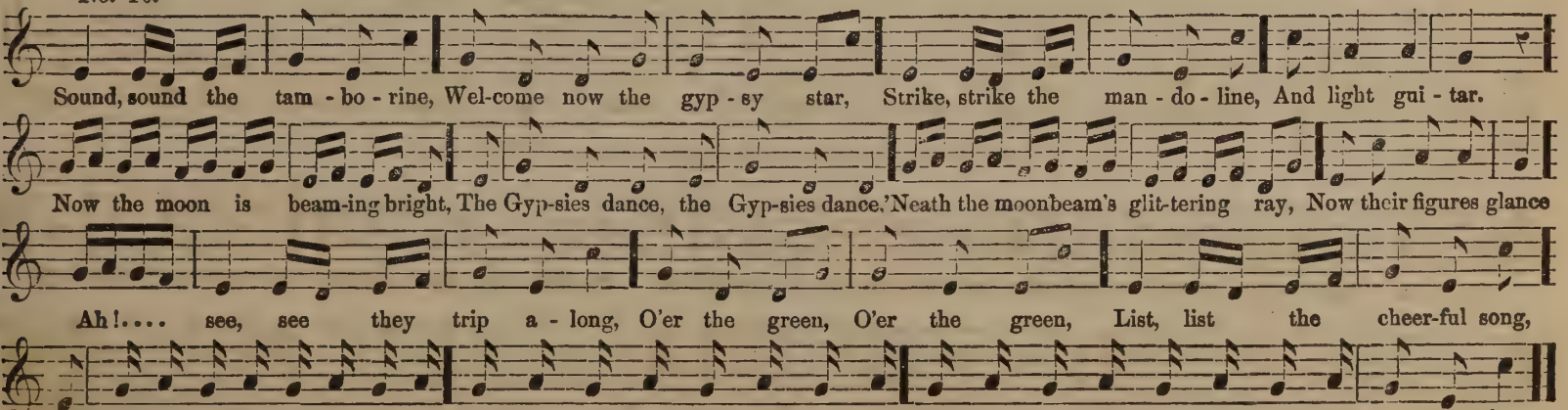
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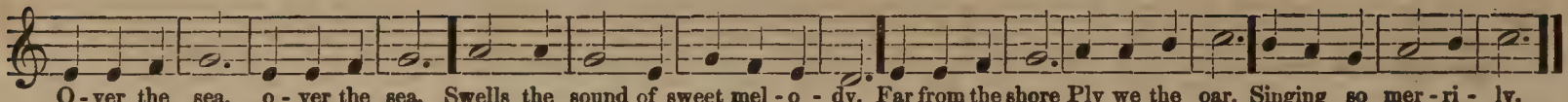
No. 15. LESSON VI. To be practiced after Chapter XVIII is learned.



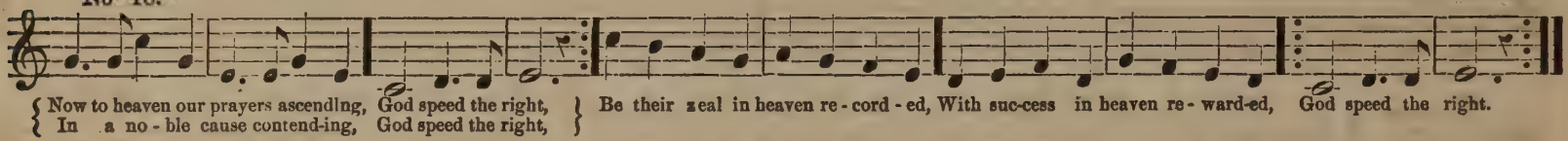
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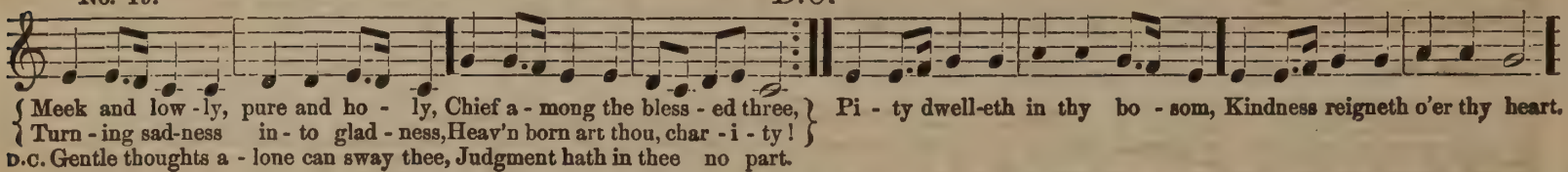
No. .. **LESSON VII.** To be practiced after Chapter XIX is learned.



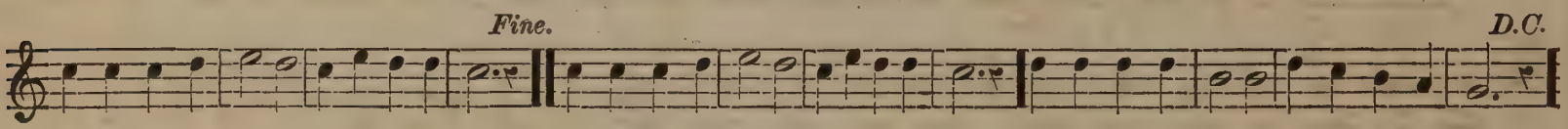
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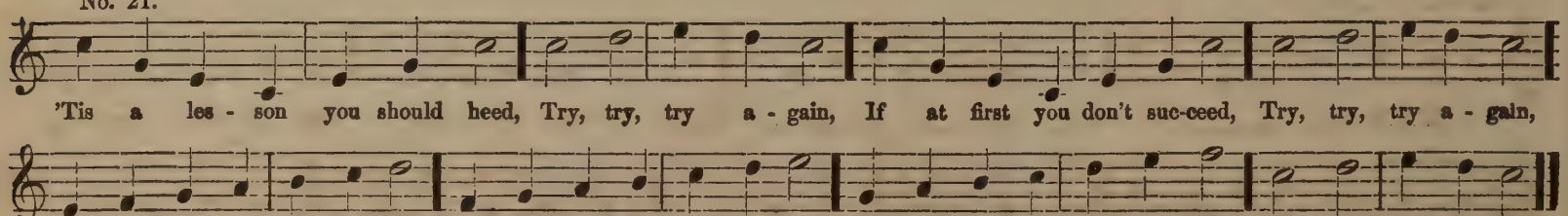
No. 19. *D.C.*



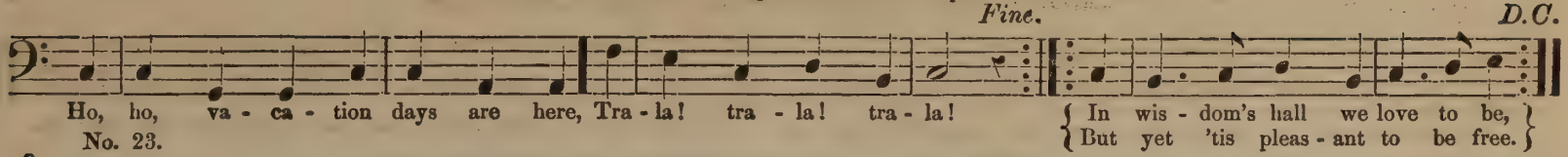
No. 20. **LESSON VIII.** To be practiced after Chapter XX is learned.



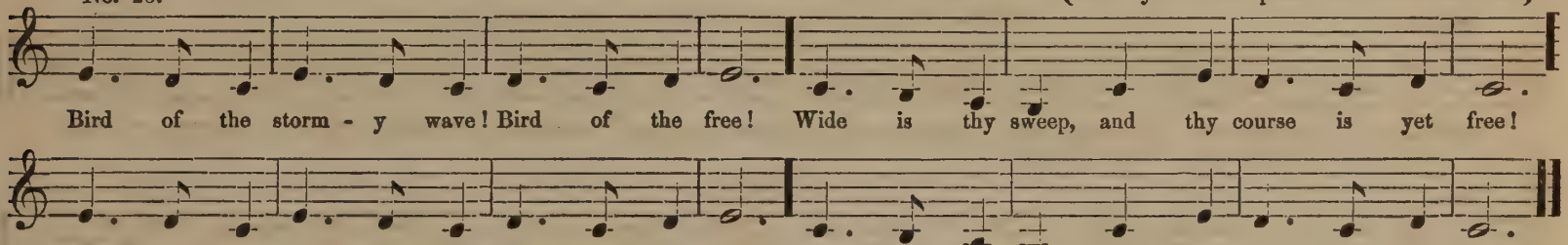
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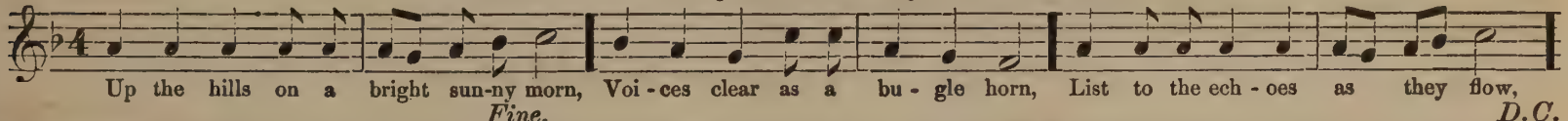
No. 22. LESSON IX. To be practiced after Chapter XXI is learned.

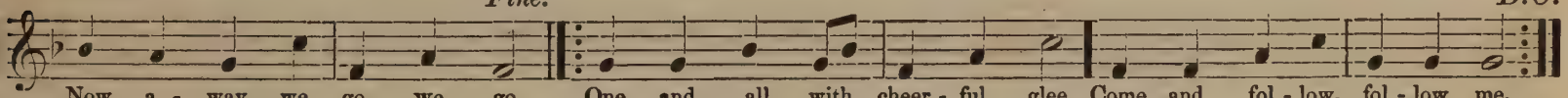


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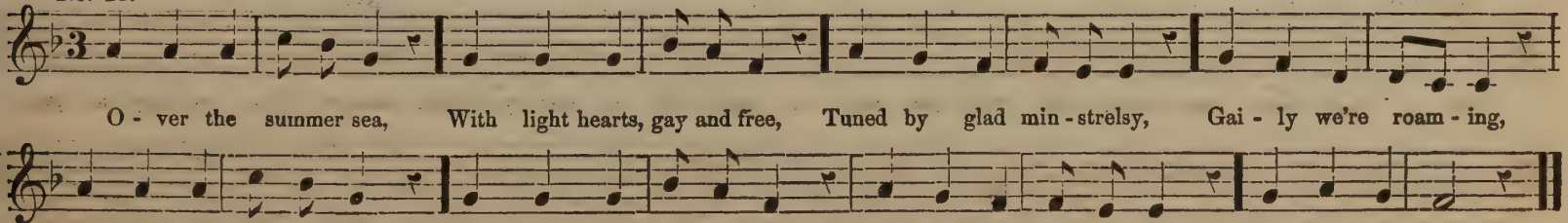


No. 24. LESSON X. To be practiced after Chapter XXII is learned.

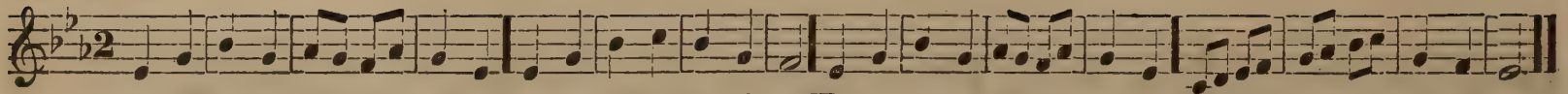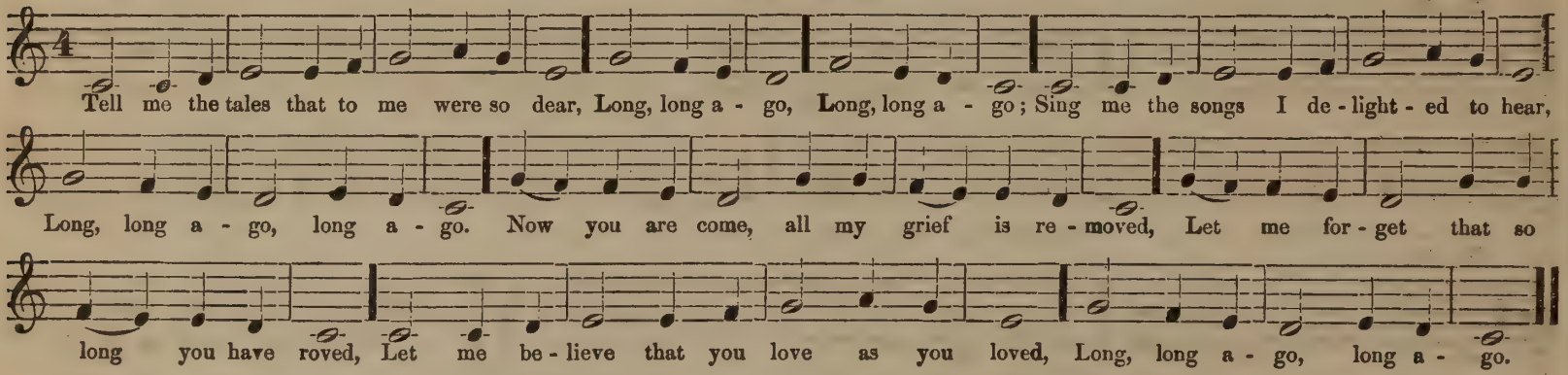




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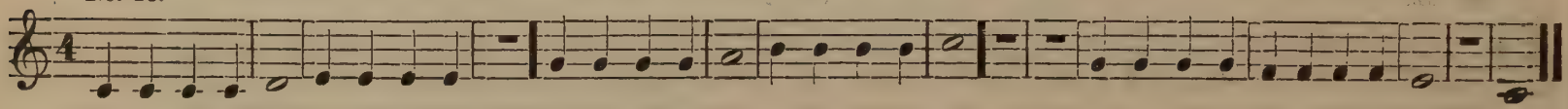
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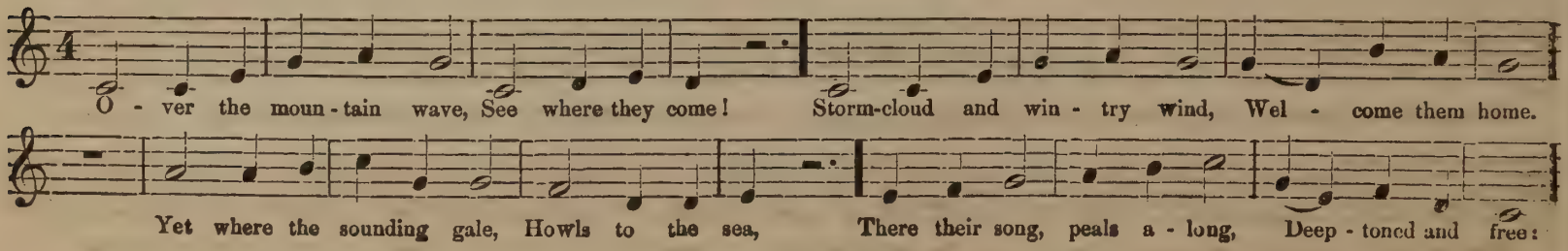
No. 27. LESSON XI. To be practiced after Chapter XXIII is learned.

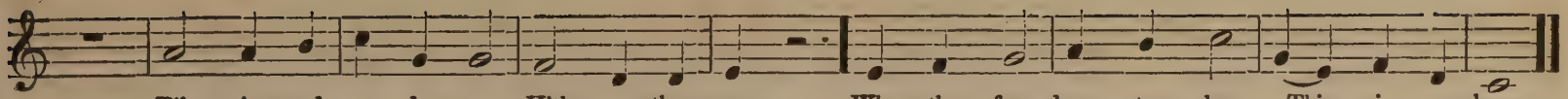


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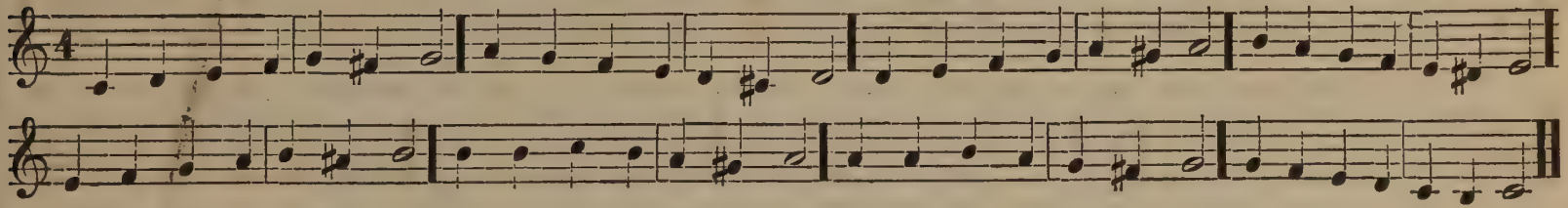
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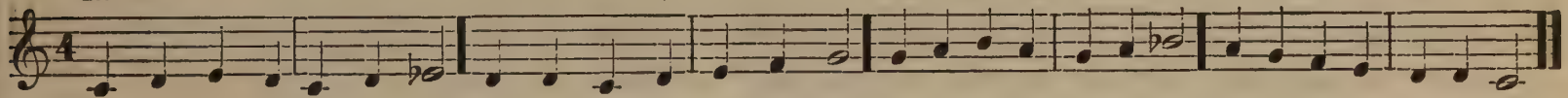


LESSON XII. To be practiced after Chapter XXIV is learned.

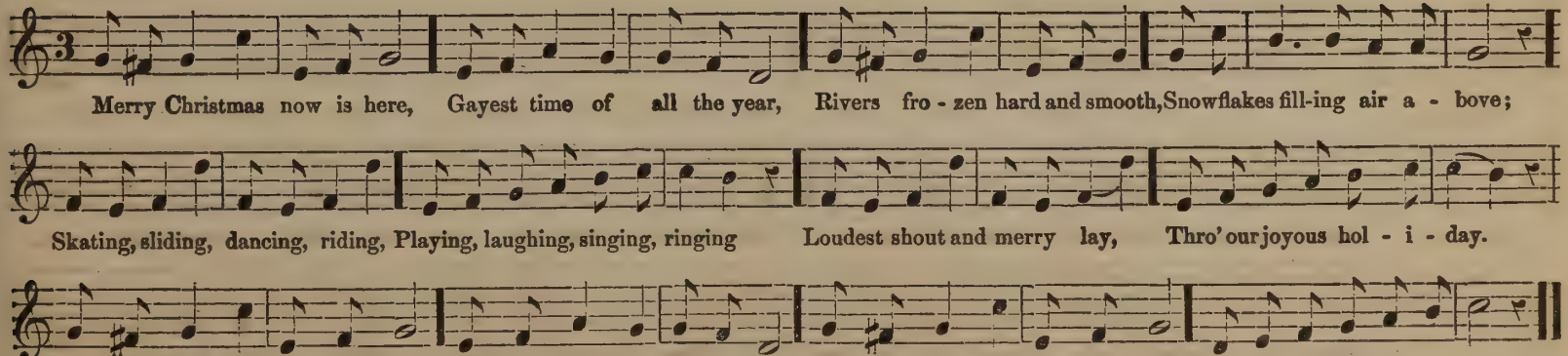
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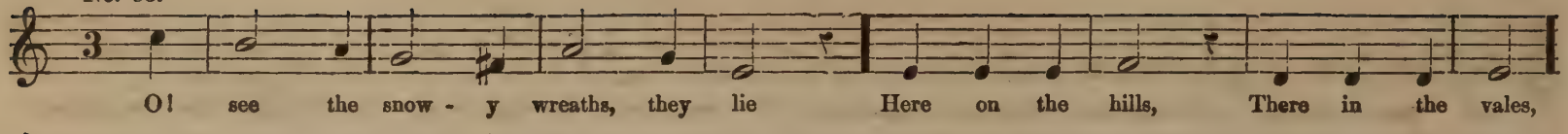
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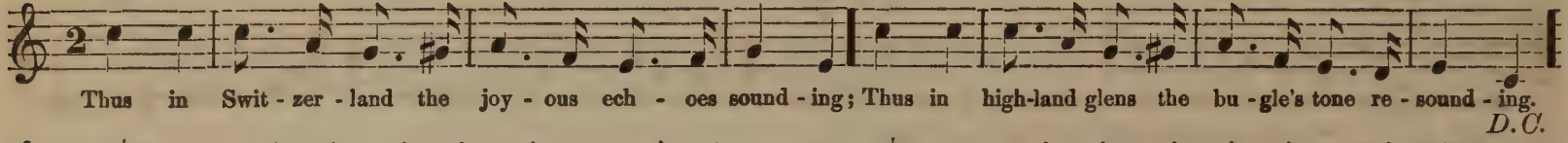
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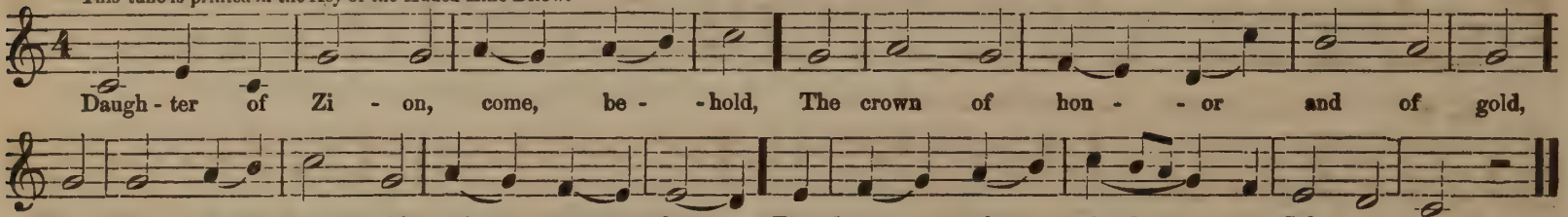
No. 34. *Fine.*



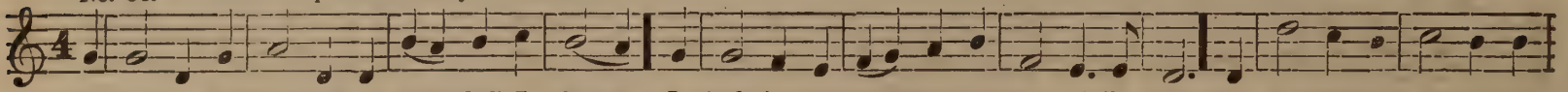
D.C.

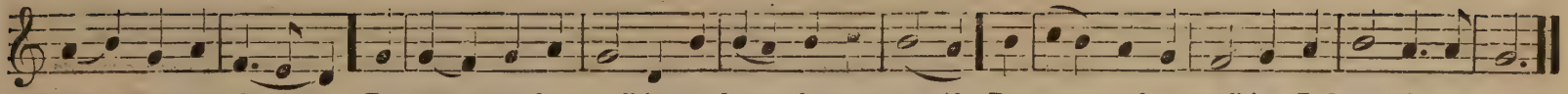
No. 35. LESSON XIII. To be practised after Chapter XXVIII is learned.

This tune is printed in the Key of the Added Line Below.

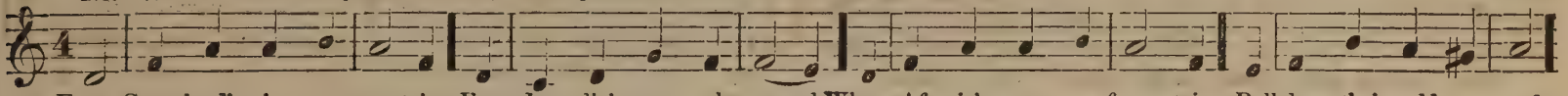


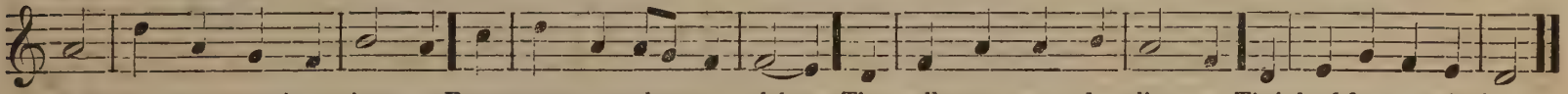
No. 36. This tune is printed in the Key of the Second Line.



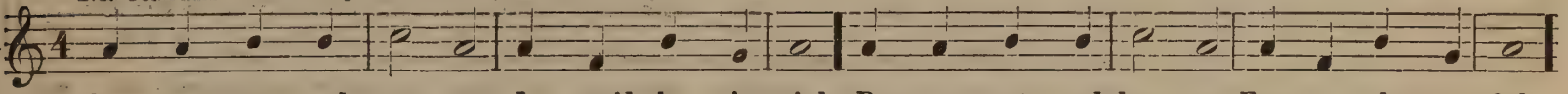


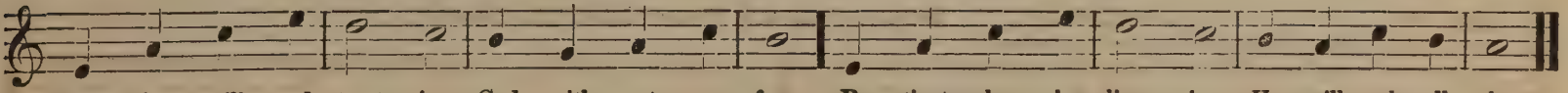
No. 37. This tune is printed in the Key of the Space Below.



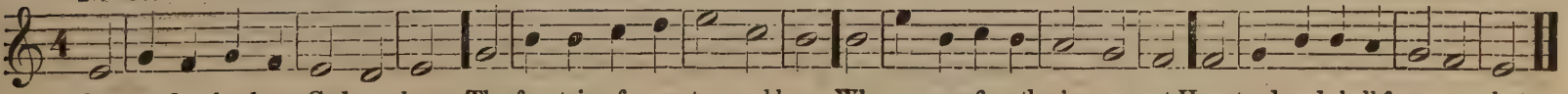


No. 38. This tune is printed in the Key of the Second Space.

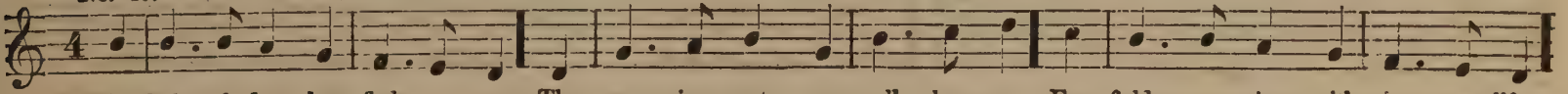


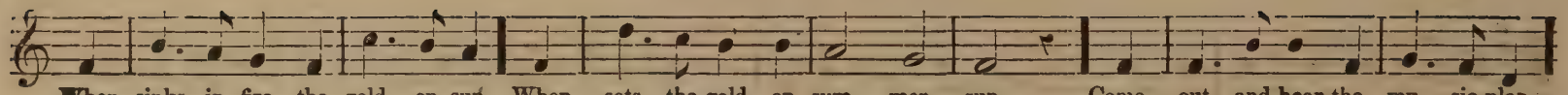


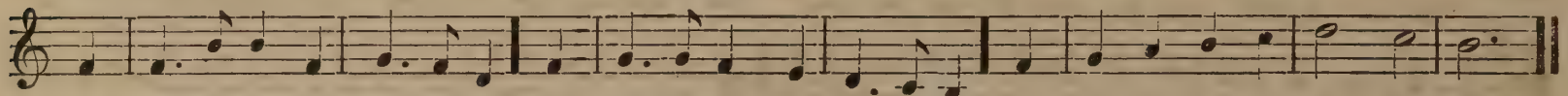
No. 39. This tune is printed in the Key of the First Line.



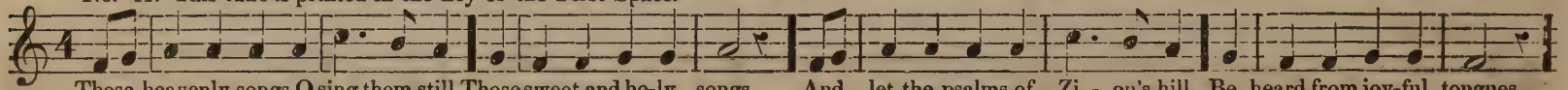
No. 40. This tune is printed in the Key of the Third Line.

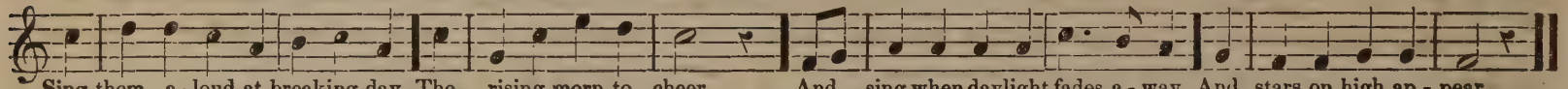




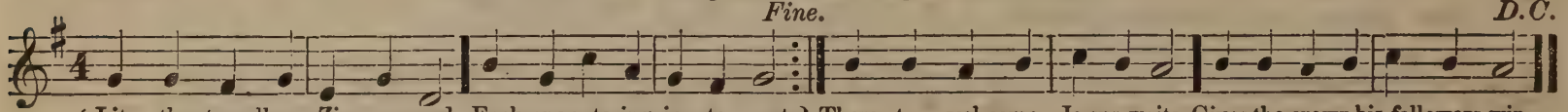


No. 41. This tune is printed in the key of the First Space.



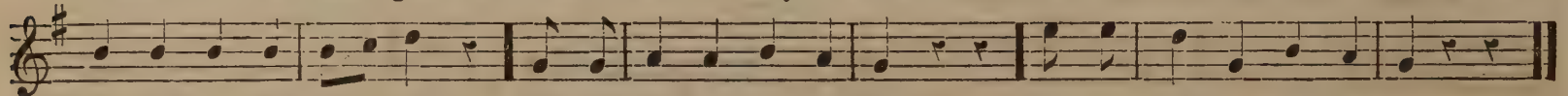


No. 42. LESSON XIV. To be practiced after Chapter XXX is learned.

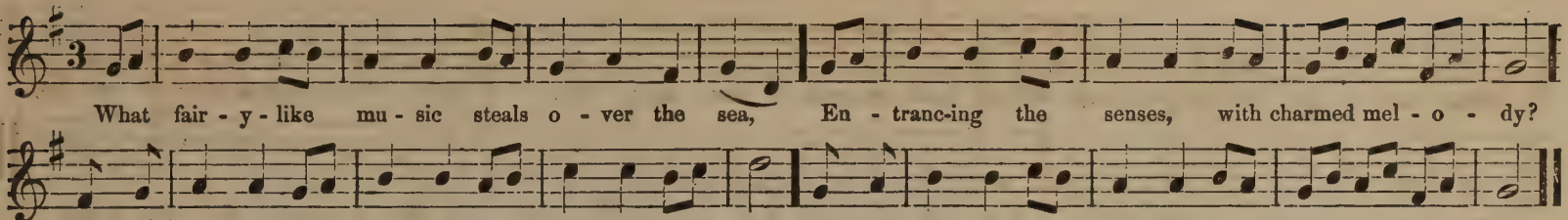


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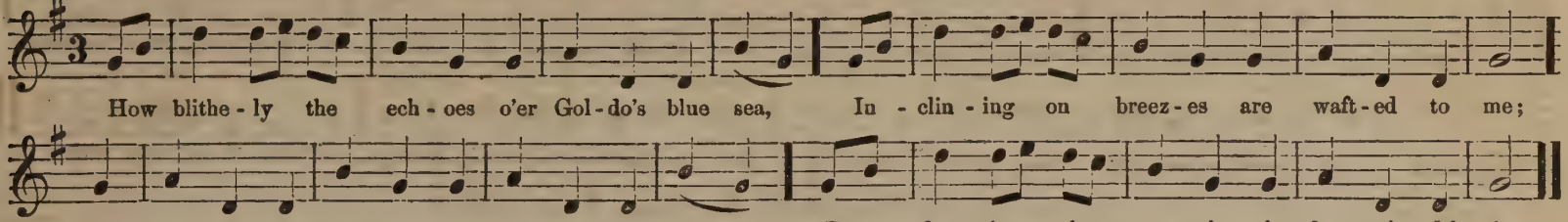




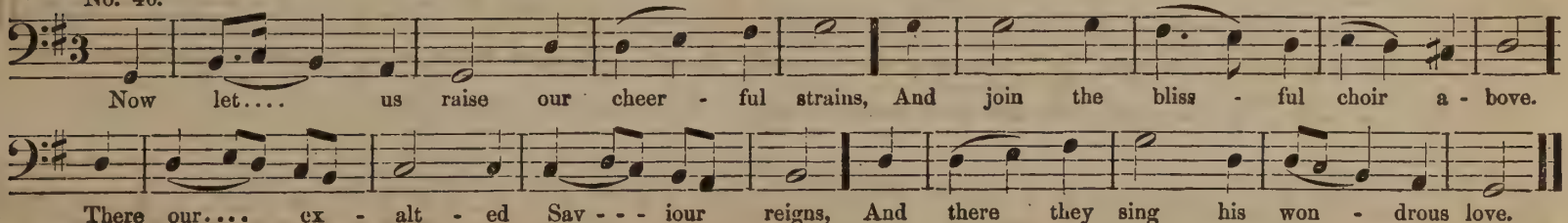
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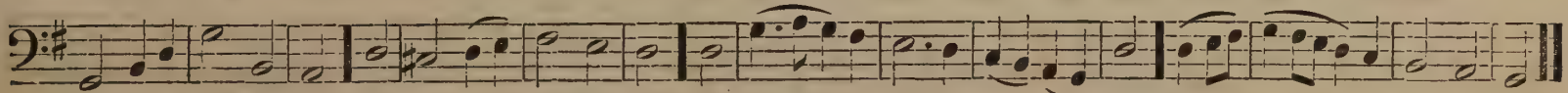


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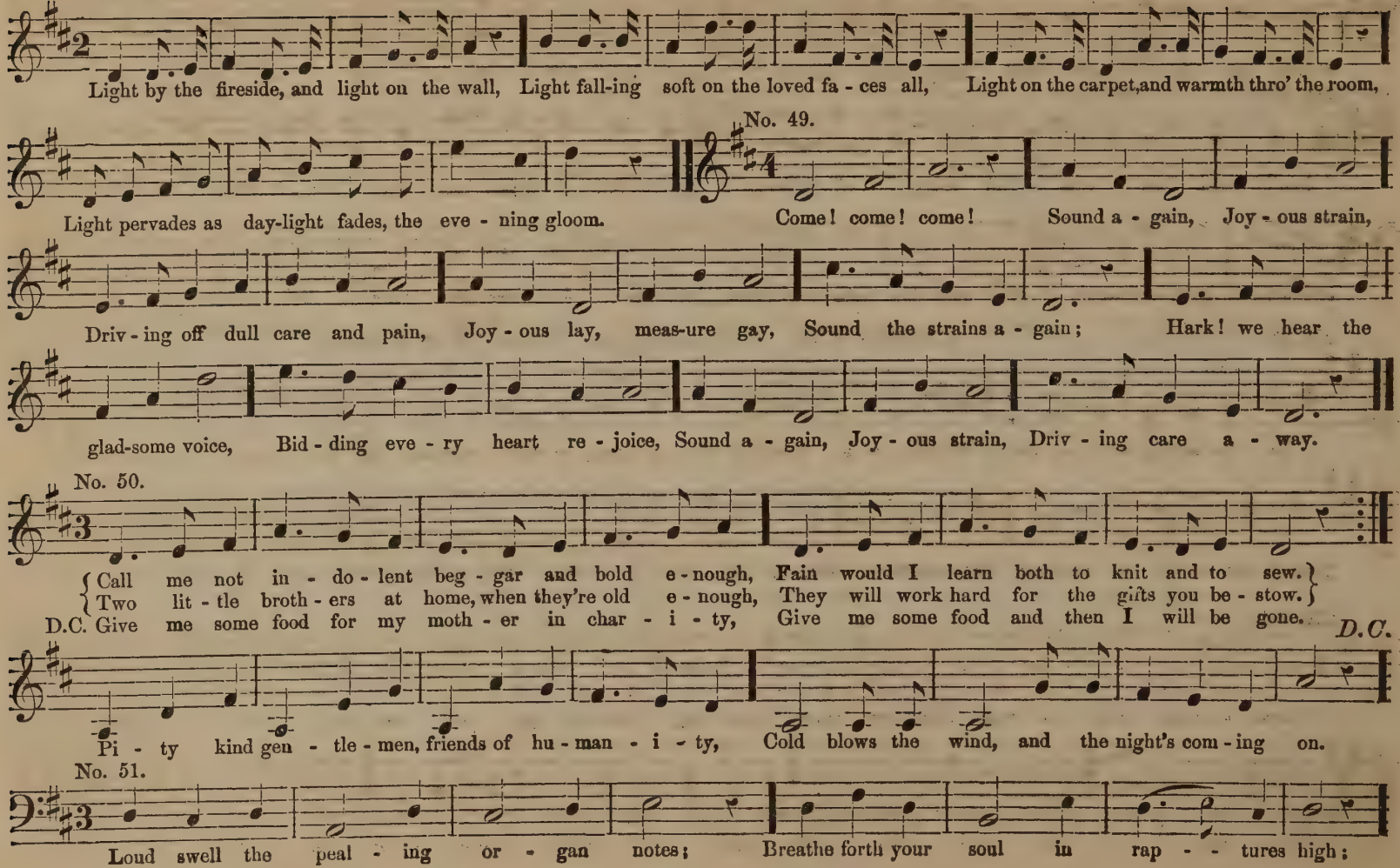
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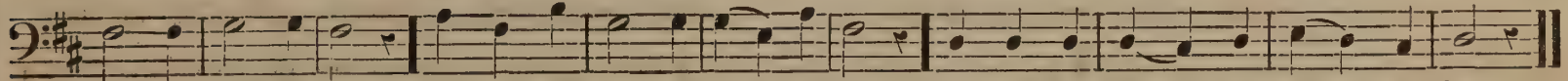


No. 48. **LESSON XV.** To be practiced after Chapter XXXI is learned.





No. 52.





No. 53.

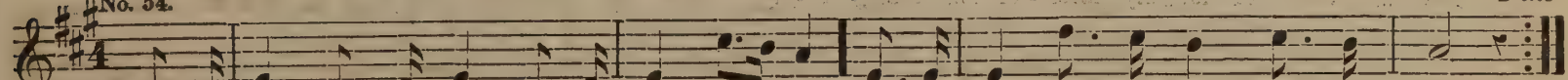
LESSON XVI. To be practiced after Chapter XXXII is learned.



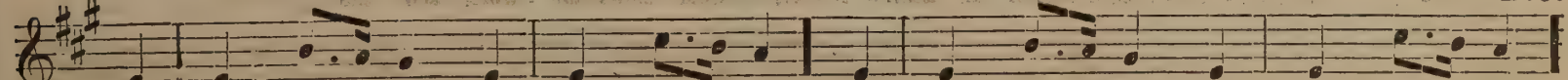


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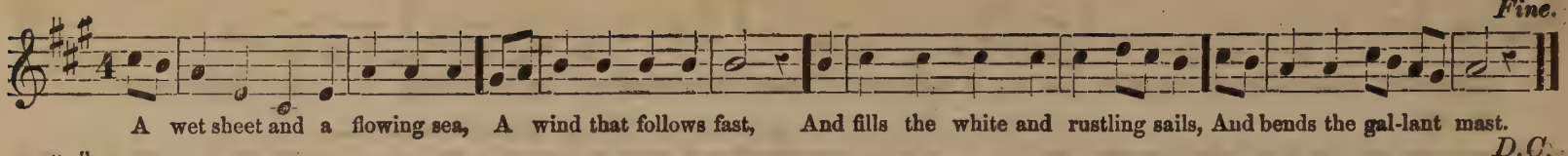
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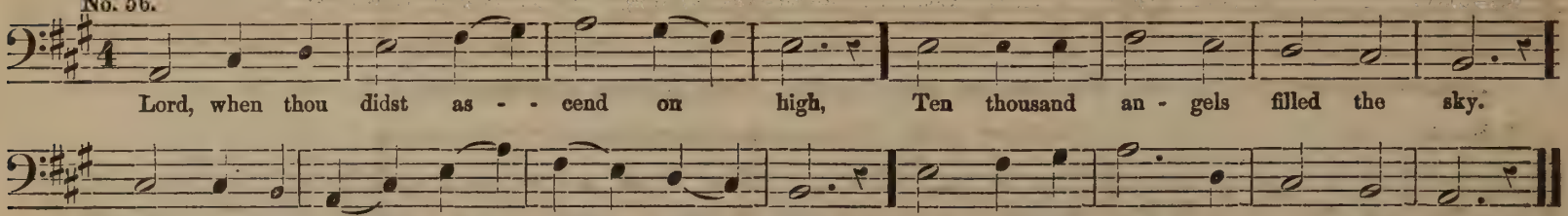
D.C.



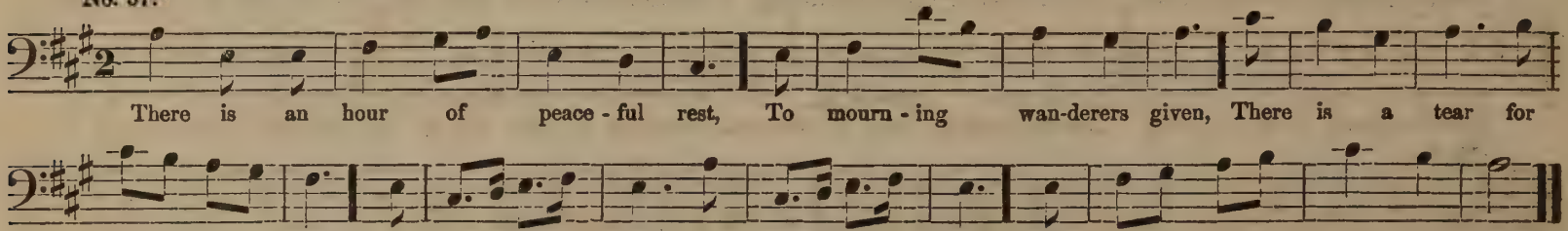
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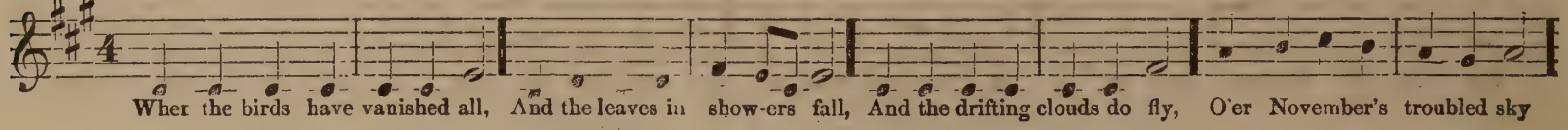


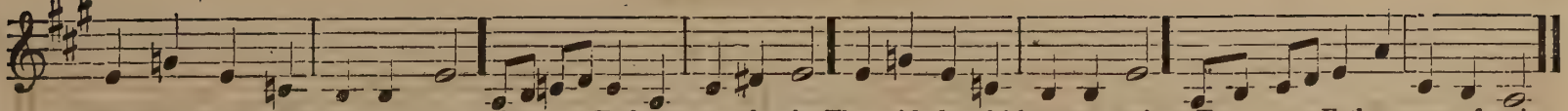
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No. 58.

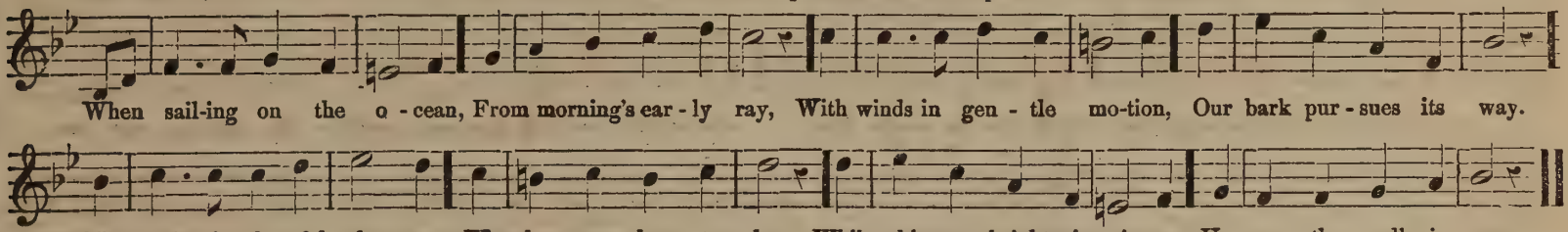
LESSON XVII. To be learned after Chapter XXXIII is learned.





Then with cheer-ful hearts we raise, To our Father songs of praise, Then with cheerful hearts we raise, To our Father songs of praise.

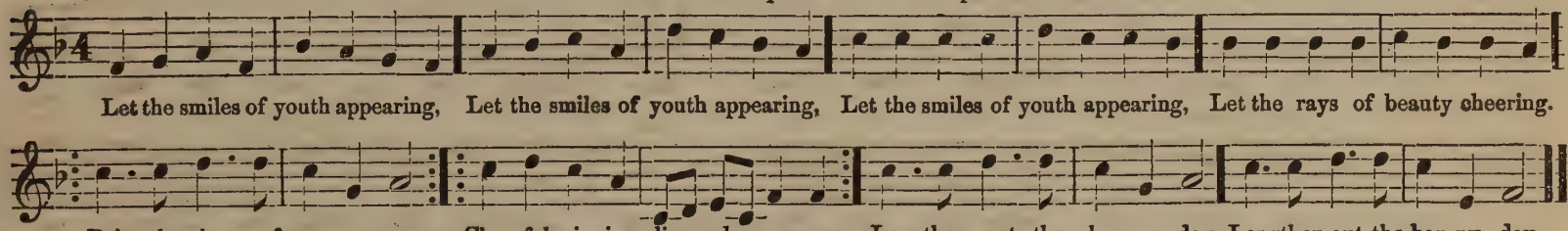
No. 59. LESSON XVIII. To be practiced after Chapter XXXIV is learned.



When sail-ing on the o - cean, From morning's ear - ly ray, With winds in gen - tle mo-tion, Our bark pur - sues its way.

Then wake the cheerful cho - rus, We love, we love to be, While skies are brightening o'er us, Up - on the roll - ing sea.

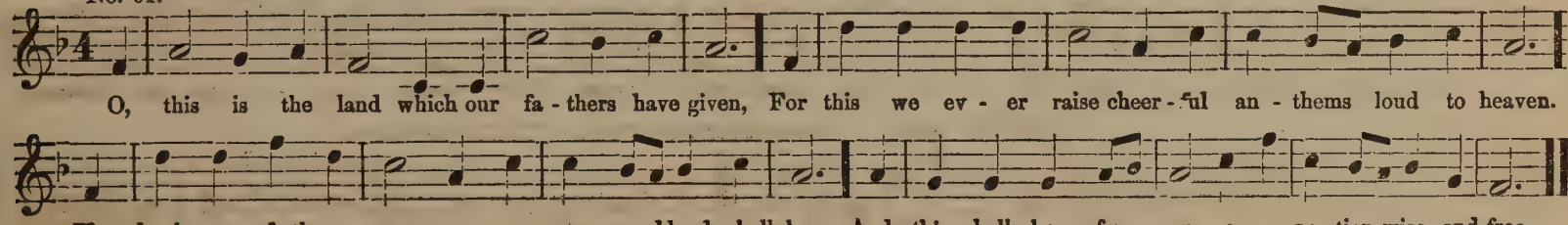
No. 60. LESSON XIX. To be practiced after Chapter XXXV is learned.



Let the smiles of youth appearing, Let the smiles of youth appearing, Let the smiles of youth appearing, Let the rays of beauty cheering.

Drive the gloom of care a - way, Cheerful singing, live - ly measure, Lengthen out the hap-py day, Lengthen out the hap-py day.

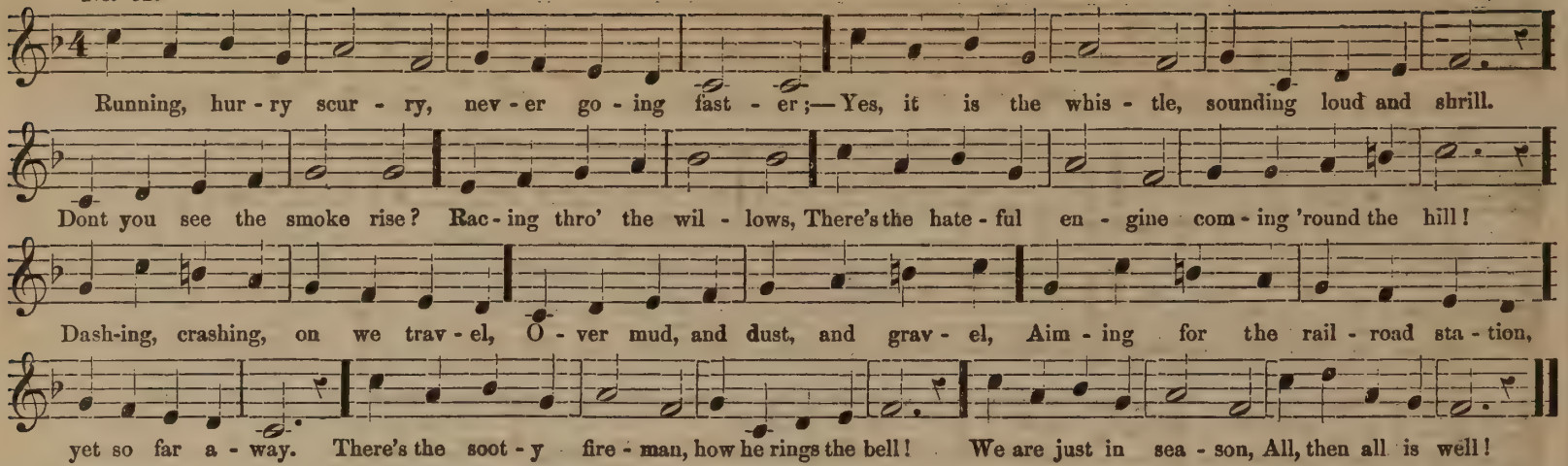
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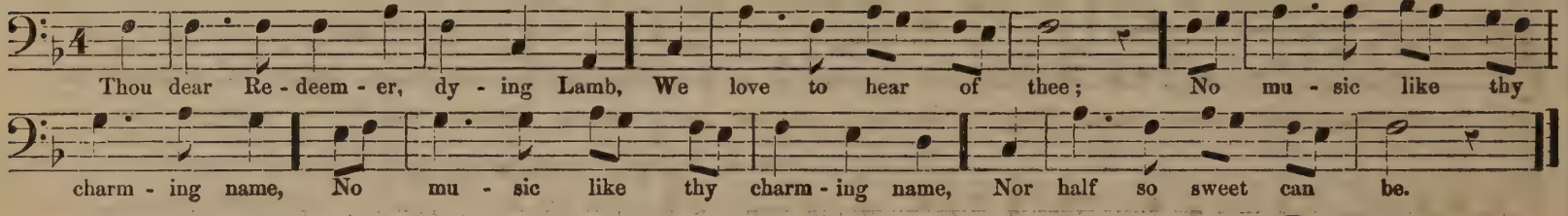


O, this is the land which our fa - thers have given, For this we ev - er raise cheer - ful an - thems loud to heaven.

The land our fa-thers gave us, a sa - cred land shall be, And this shall be for - ev - er, a na-tion wise and free.

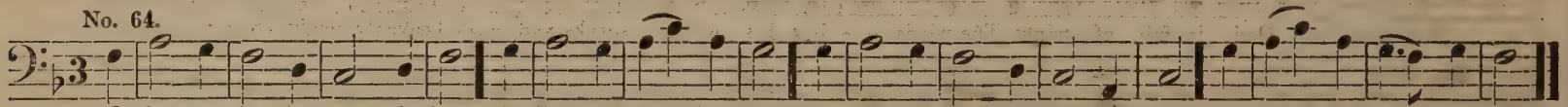
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No. 63.

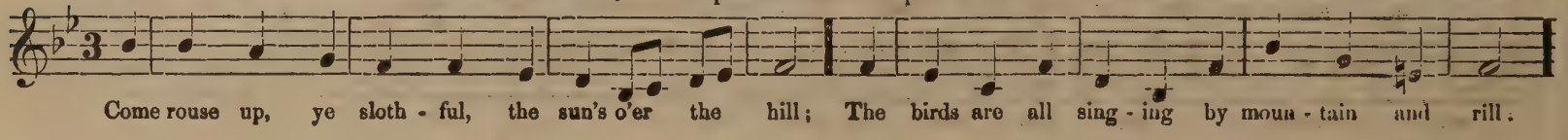


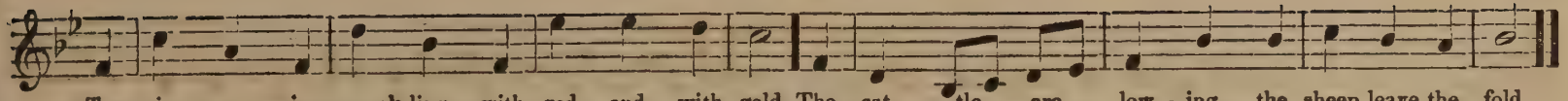
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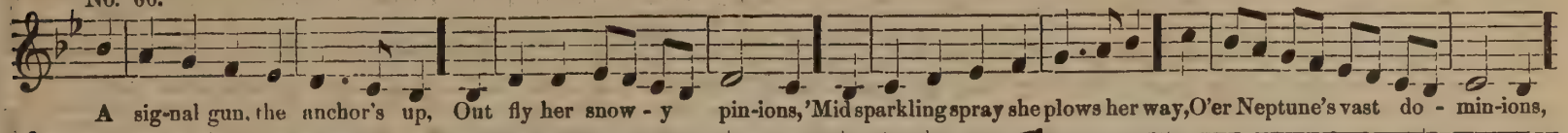
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LESSON XX. To be practiced after Chapter XXXVI is learned.

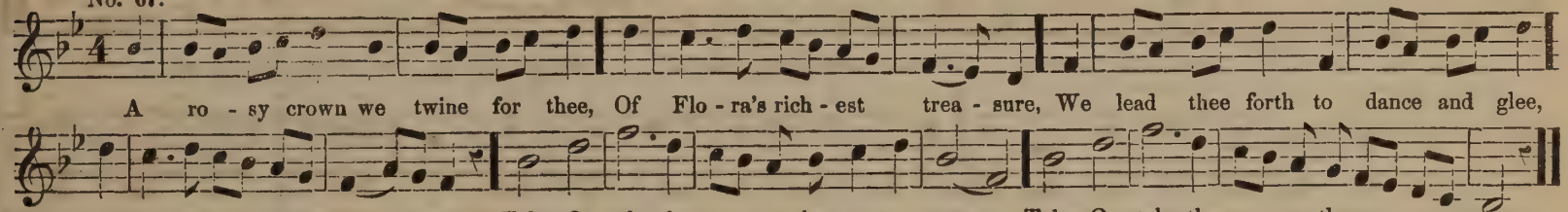




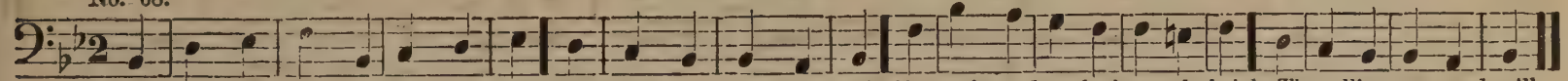
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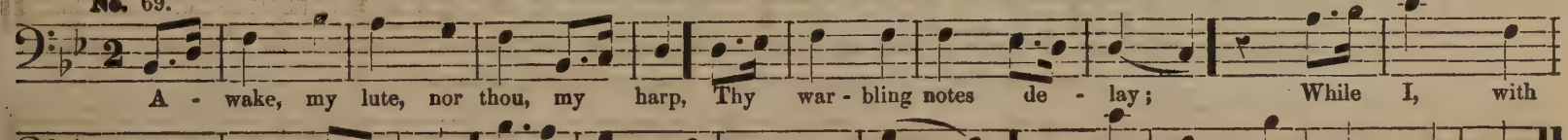
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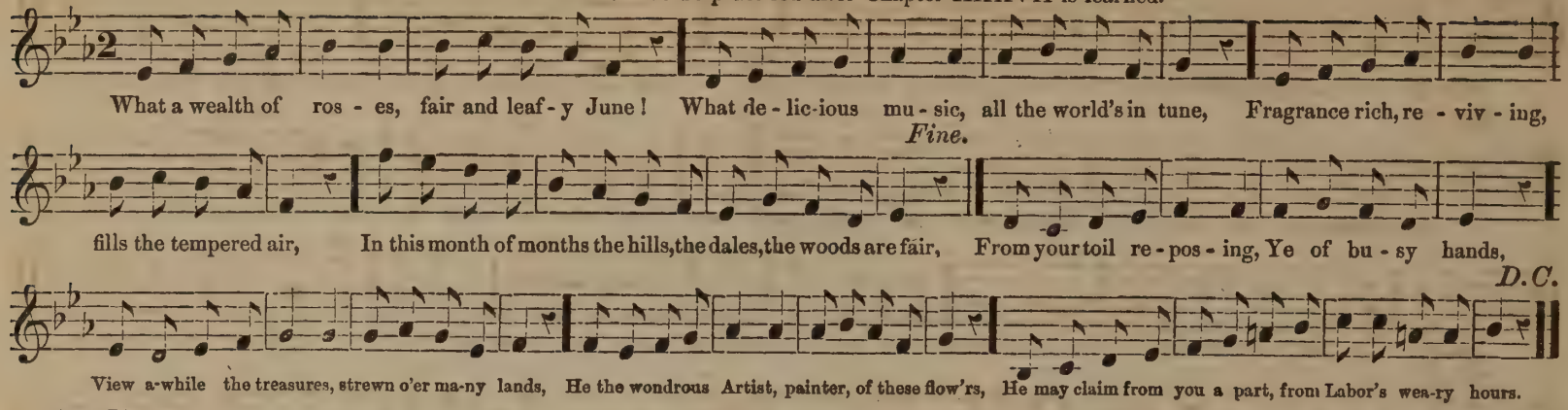
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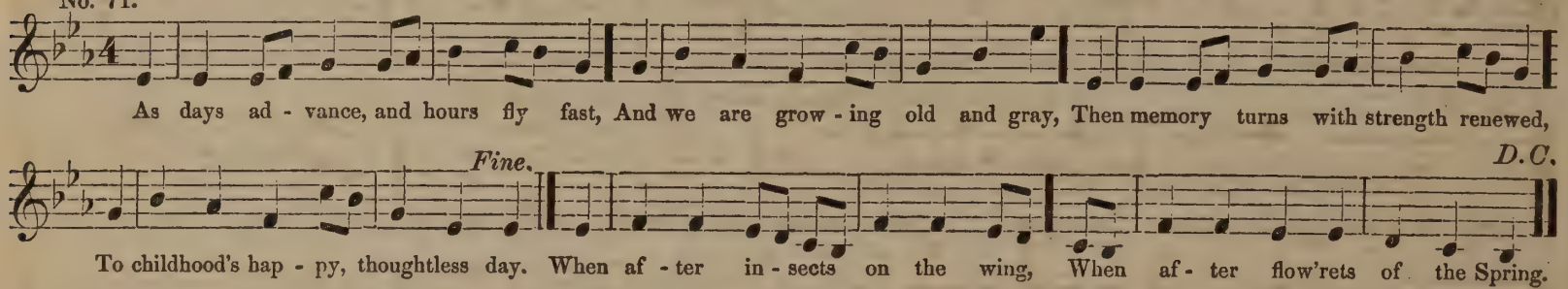
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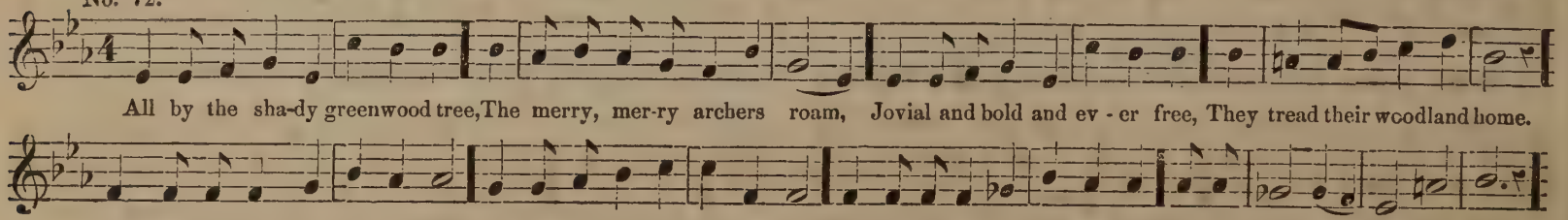
No. 70. LESSON XXI. To be practiced after Chapter XXXVII is learned.

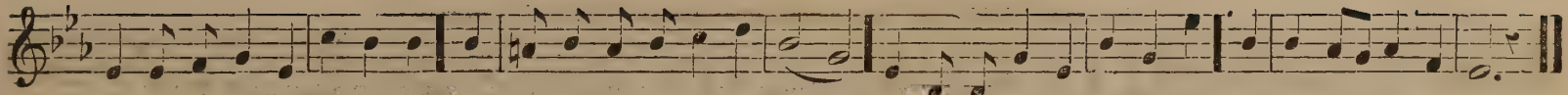


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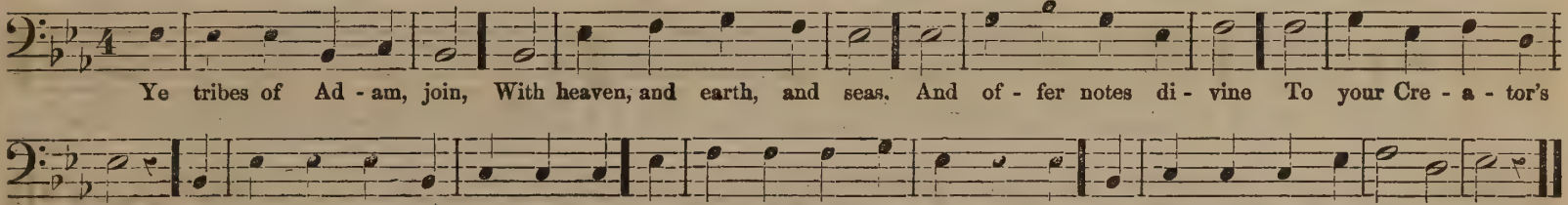
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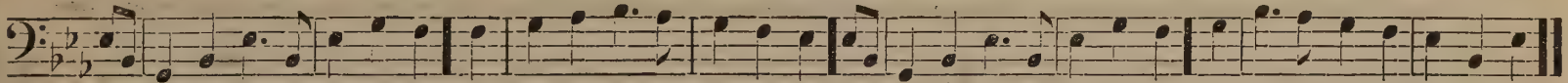




All by the shady greenwood tree, The mer-ry, mer-ry archers roam! Jo-vial and bold and ev - er free, They tread their woodland home.

No. 73.



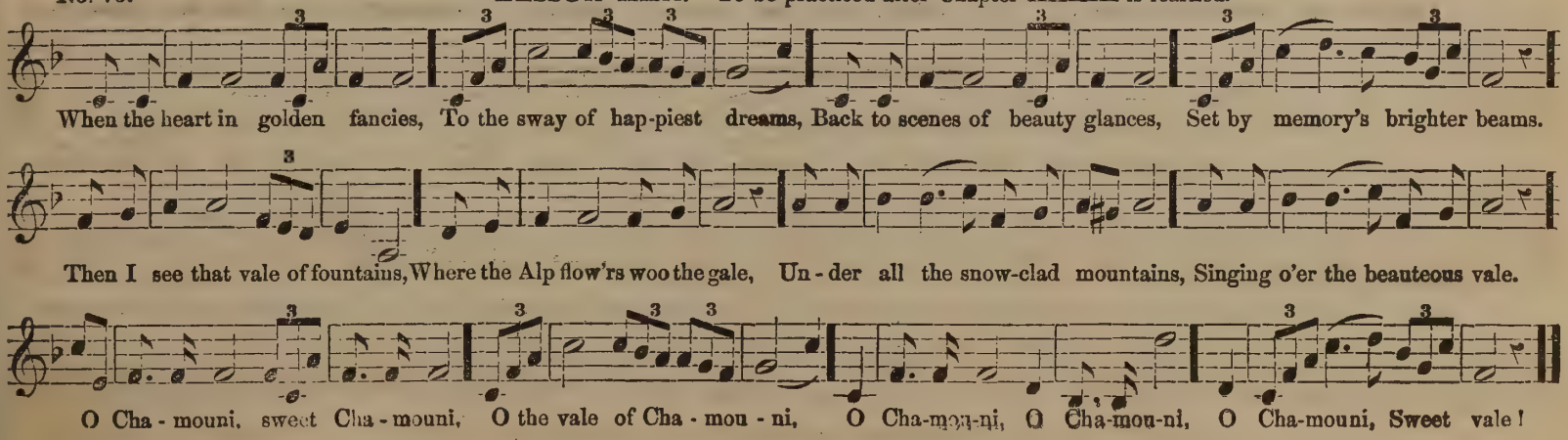
Ye tribes of Ad - am, join, With heaven, and earth, and seas, And of - fer notes di - vine To your Cre - a - tor's praise; Ye ho - ly throng of an - gels bright, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

No. 74.



A - wake, my soul, in joy-ful lays, And sing thy great Re-deemer's praise, He just-ly claims a song from me! His lov-ing kindness, oh, how free.

No. 75. LESSON XXII. To be practiced after Chapter XXXIX is learned.

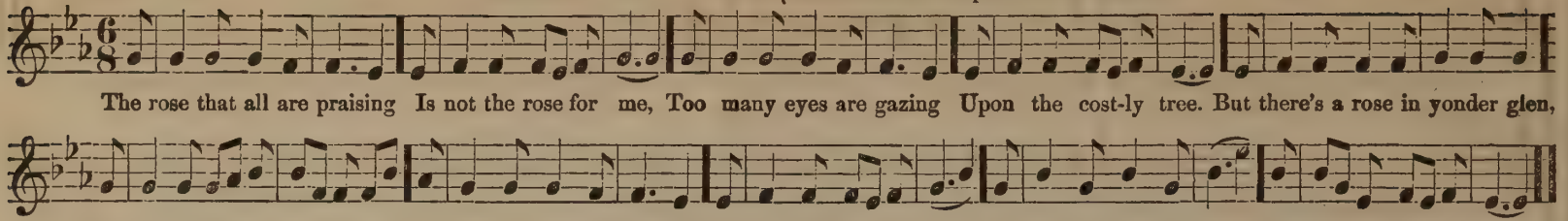


When the heart in golden fancies, To the sway of hap-piest dreams, Back to scenes of beauty glances, Set by memory's brighter beams.

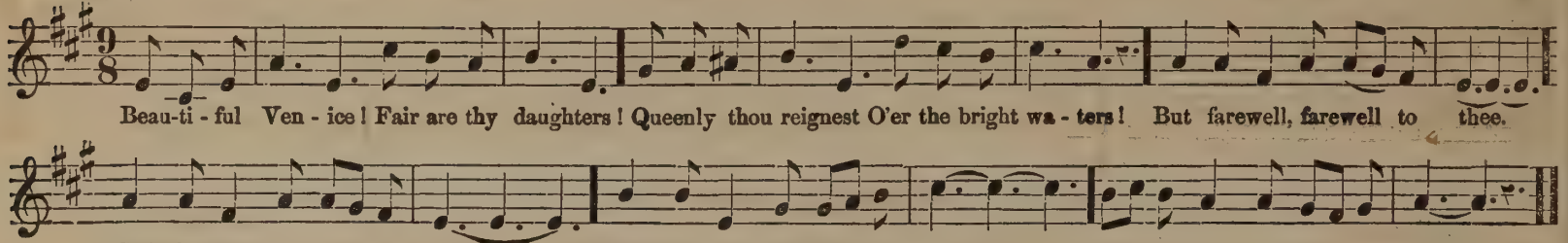
Then I see that vale of fountains, Where the Alp flow'rs woo the gale, Un - der all the snow-clad mountains, Singing o'er the beauteous vale.

O Cha - mouni, sweet Cha - mouni, O the vale of Cha - mou - ni, O Cha-mou-ni, O Cha-mou-ni, O Cha-mouni, Sweet vale!

No. 76. LESSON XXIII. To be practiced after Chapter XL is learned.



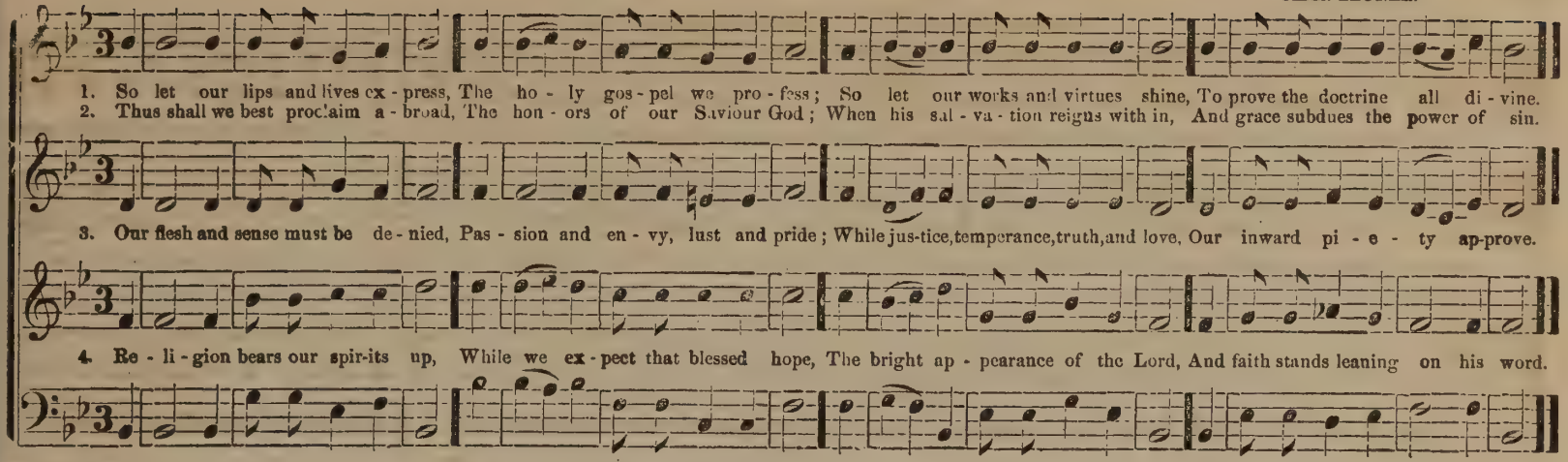
No. 77.



END OF PRACTICE LESSONS.

TEMPLE CHANT L. M.

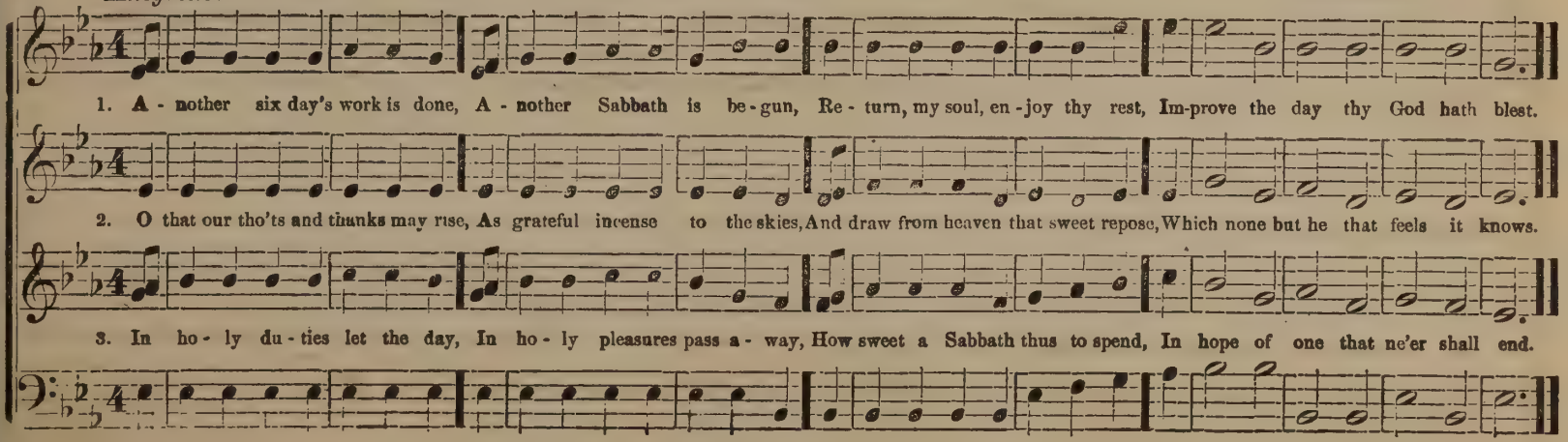
CHAS. ZEUNER.



KIDDOO. L. M.

Allegretto.

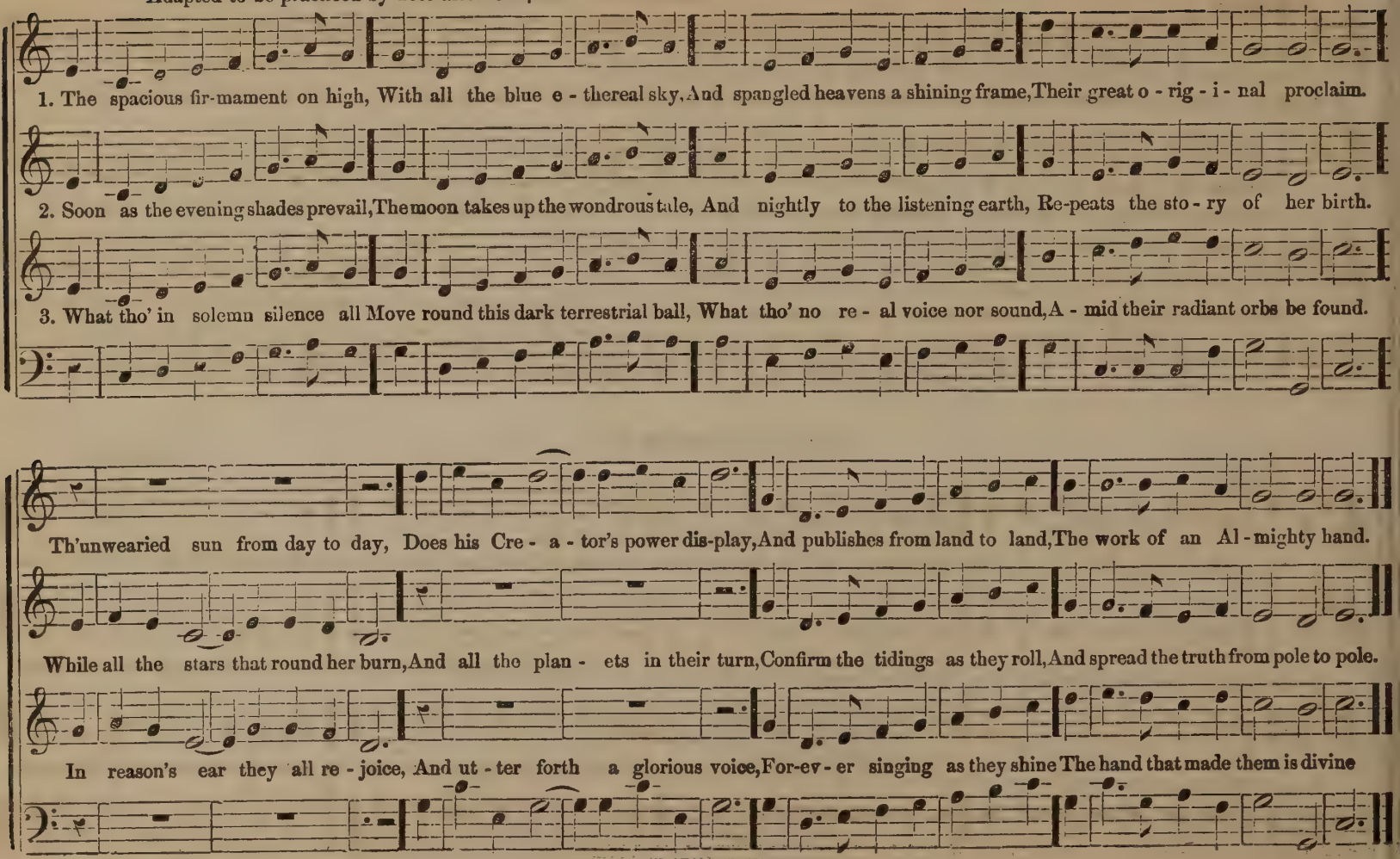
A. N. JOHNSON.



CANADEA. L. M.

A. W. JOHNSON.

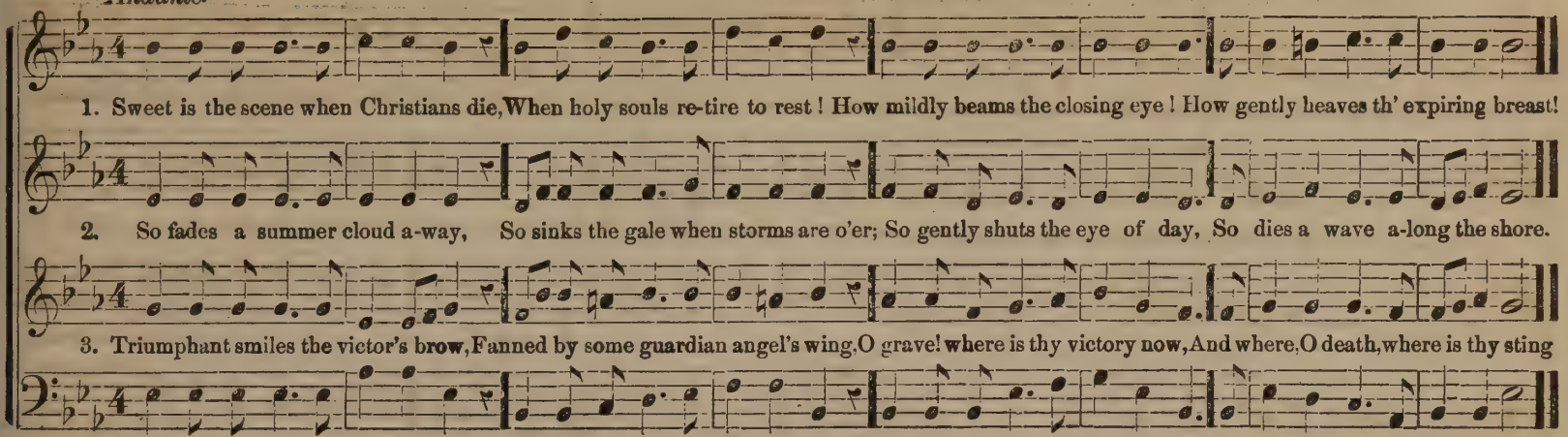
Adapted to be practiced by note after Chapter XXI is learned.



DUPAGE. L. M.

Andante.

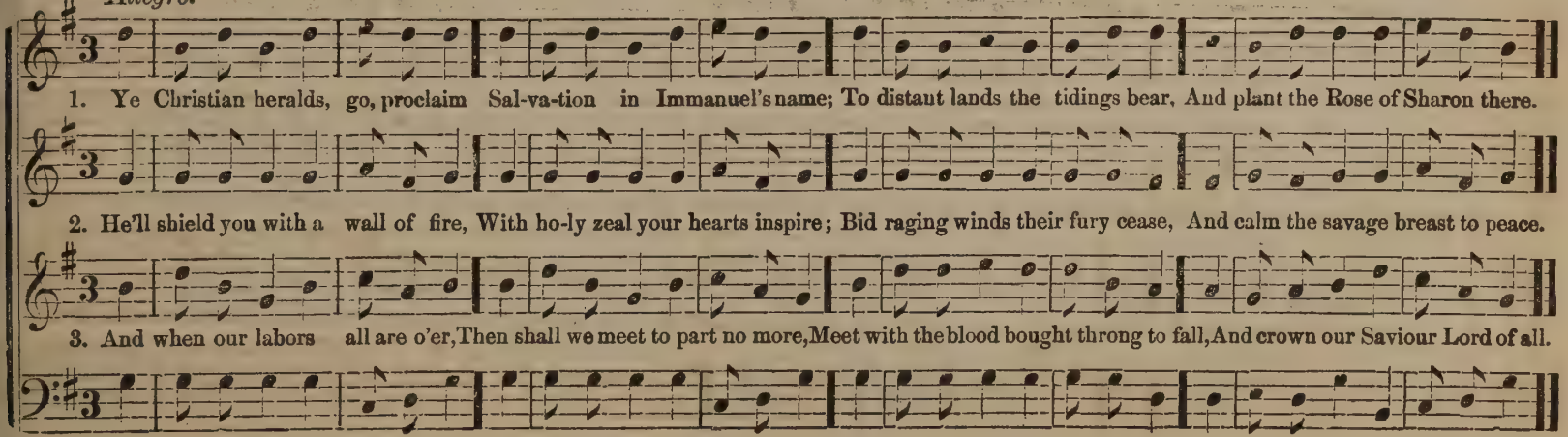
A. J. ABBEY.



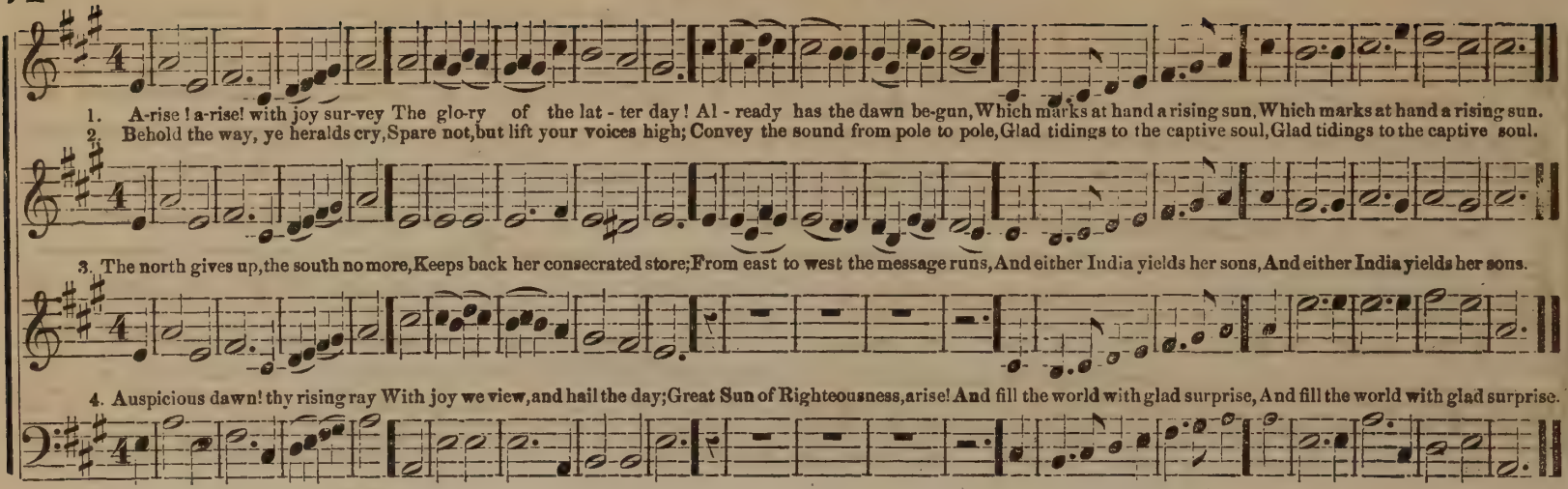
WALLOOMSAC. L. M.

Allegro.

A. N. JOHNSON.



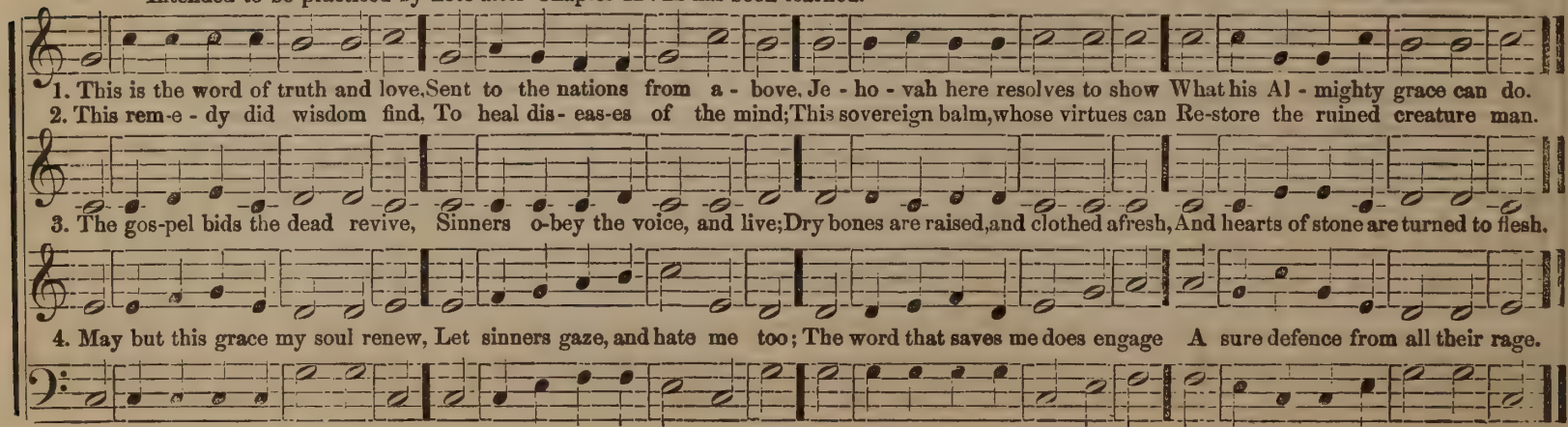
MARION. L. M.
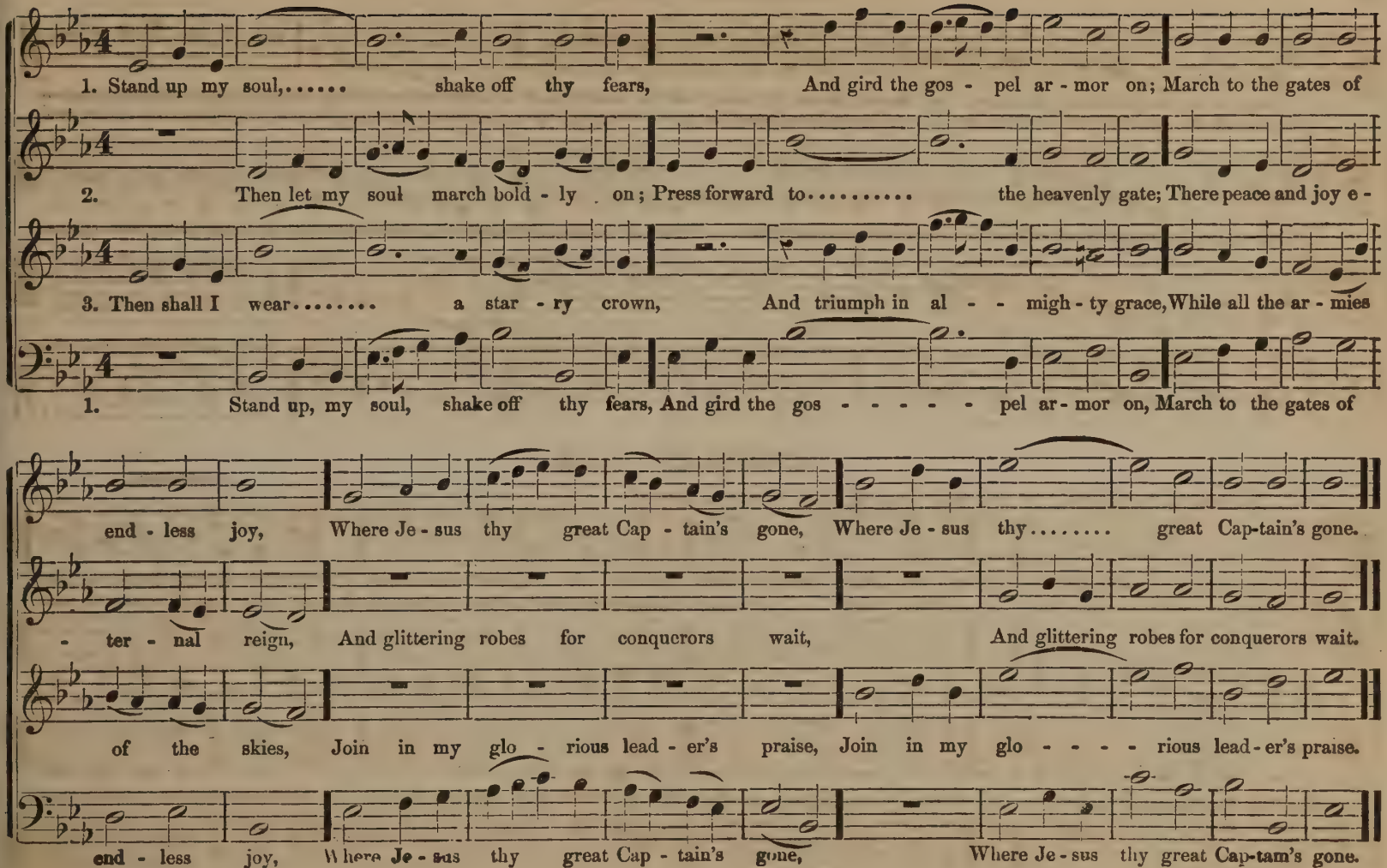


BOWMAN. L. M.

A. N. JOHNSON.

Intended to be practiced by note after Chapter XVII has been learned.

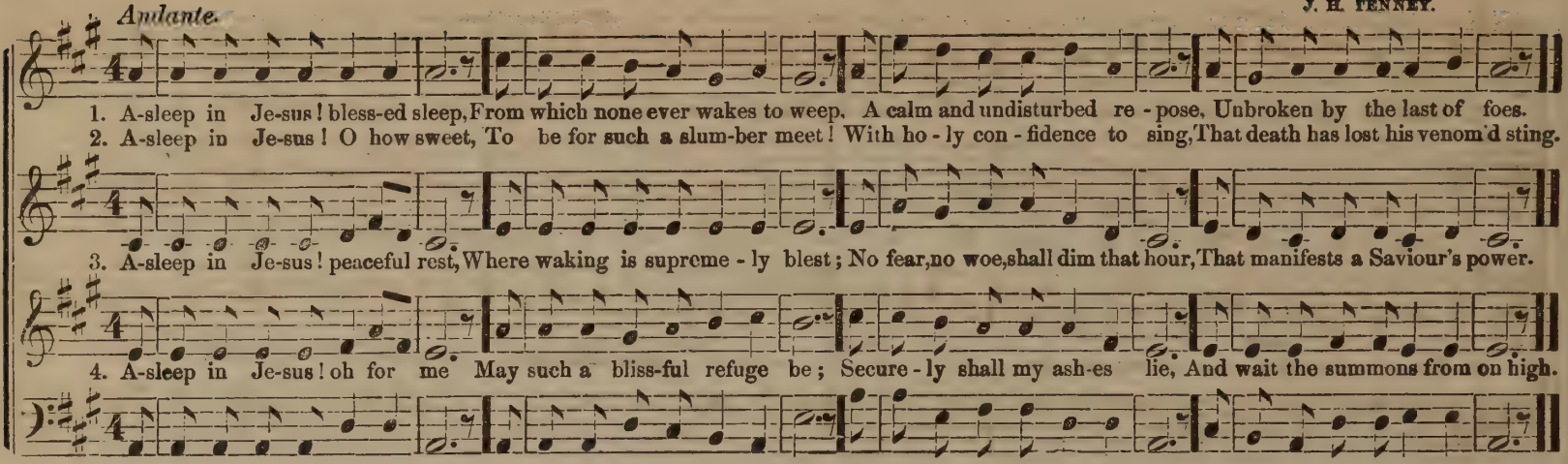



1. Stand up my soul,..... shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of
2. Then let my soul march bold - ly on; Press forward to..... the heavenly gate; There peace and joy e -
3. Then shall I wear..... a star - ry crown, And triumph in al - - migh - ty grace, While all the ar - mies
1. Stand up, my soul, shake off thy fears, And gird the gos - - - - - pel ar - mor on, March to the gates of
end - less joy, Where Je - sus thy great Cap - tain's gone, Where Je - sus thy..... great Cap-tain's gone.
- ter - nal reign, And glittering robes for conquerors wait, And glittering robes for conquerors wait.
of the skies, Join in my glo - rious lead - er's praise, Join in my glo - - - - rious lead - er's praise.
end - less joy, Where Je - sus thy great Cap - tain's gone, Where Je - sus thy great Cap-tain's gone.

ROSCOE. L. M.

Andante.

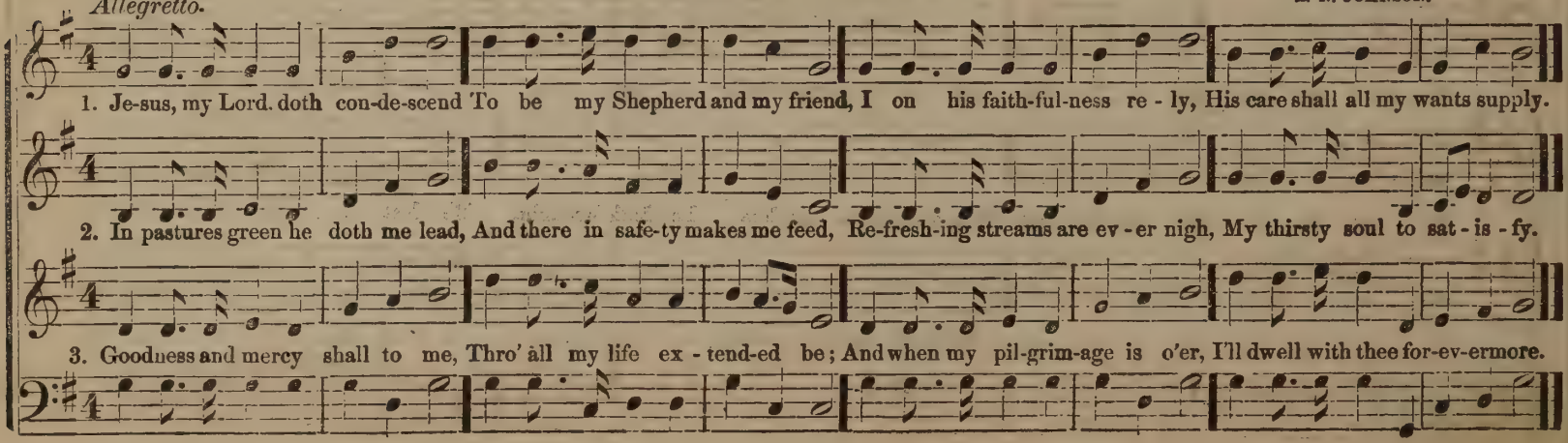
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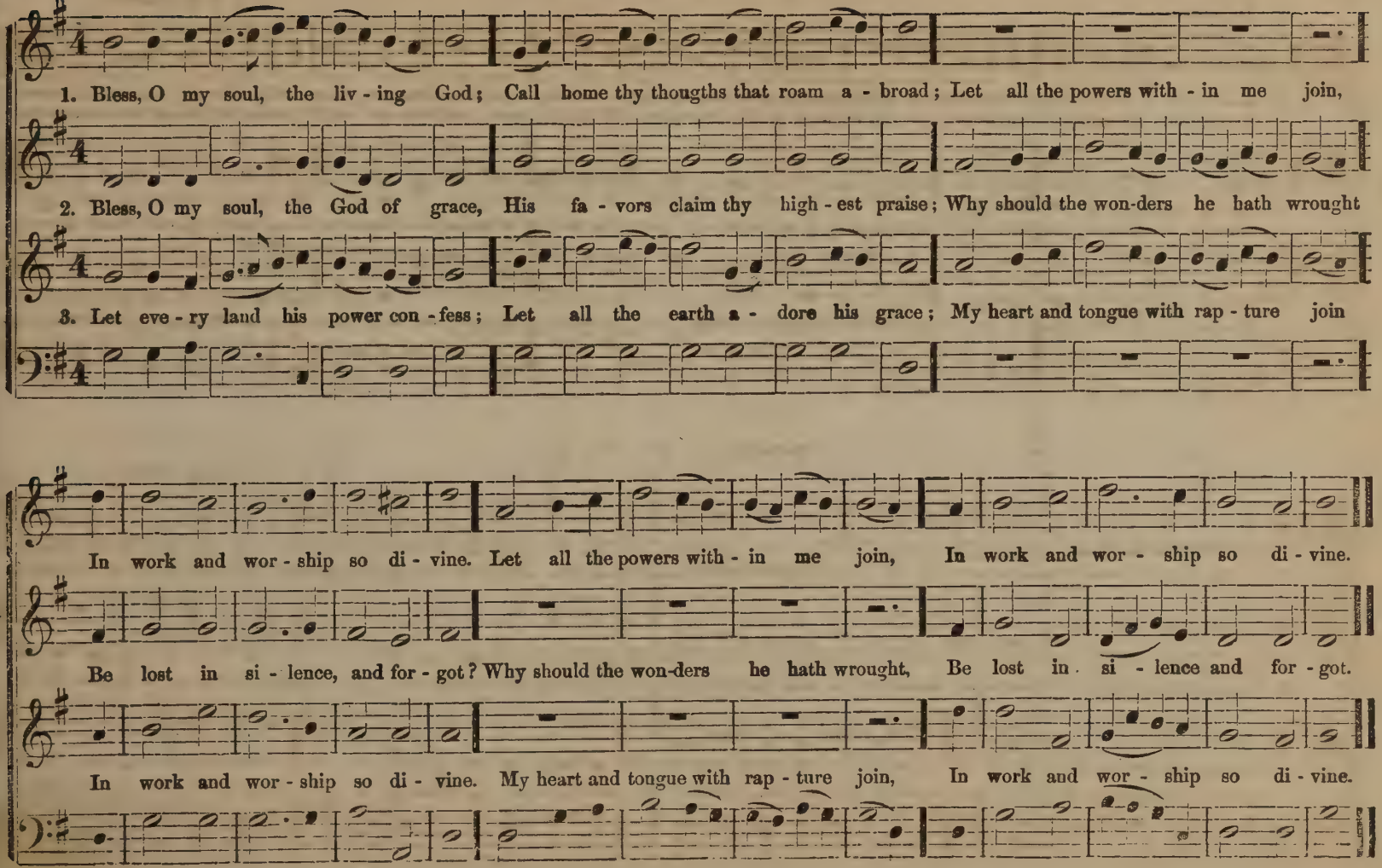


ROSELLE. L. M.

Allegretto.

A. N. JOHNSON.

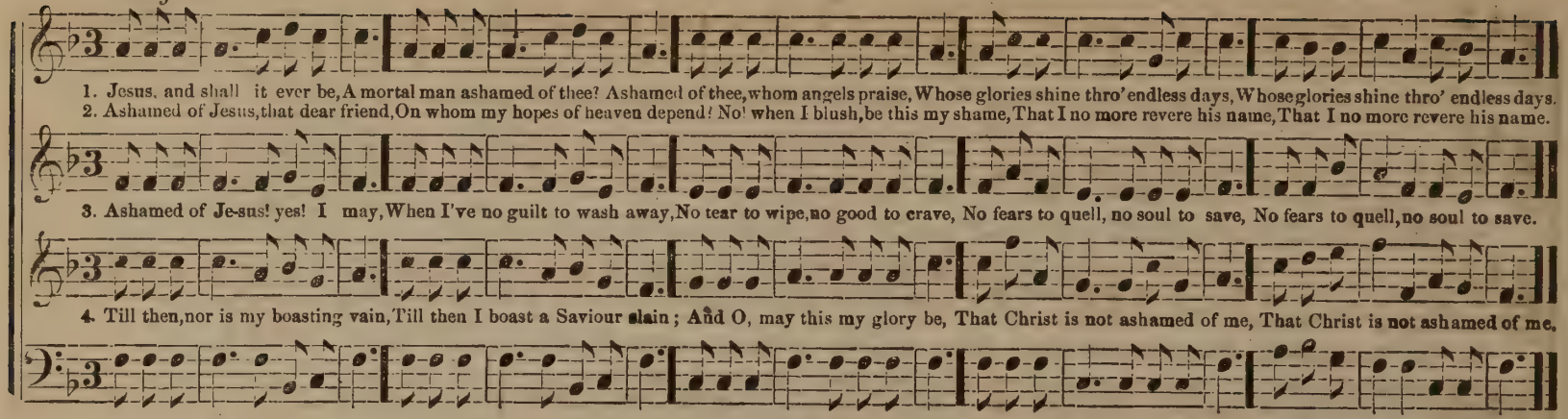



1. Bless, O my soul, the liv - ing God; Call home thy thougths that roam a - broad; Let all the powers with - in me join,
2. Bless, O my soul, the God of grace, His fa - vors claim thy high - est praise; Why should the won-ders he hath wrought
3. Let eve - ry land his power con - fess; Let all the earth a - dore his grace; My heart and tongue with rap - ture join
In work and wor - ship so di - vine. Let all the powers with - in me join, In work and wor - ship so di - vine.
Be lost in si - lence, and for - got? Why should the won-ders he hath wrought, Be lost in si - lence and for - got.
In work and wor - ship so di - vine. My heart and tongue with rap - ture join, In work and wor - ship so di - vine.

CLARENCE. L. M.

Allegretto.

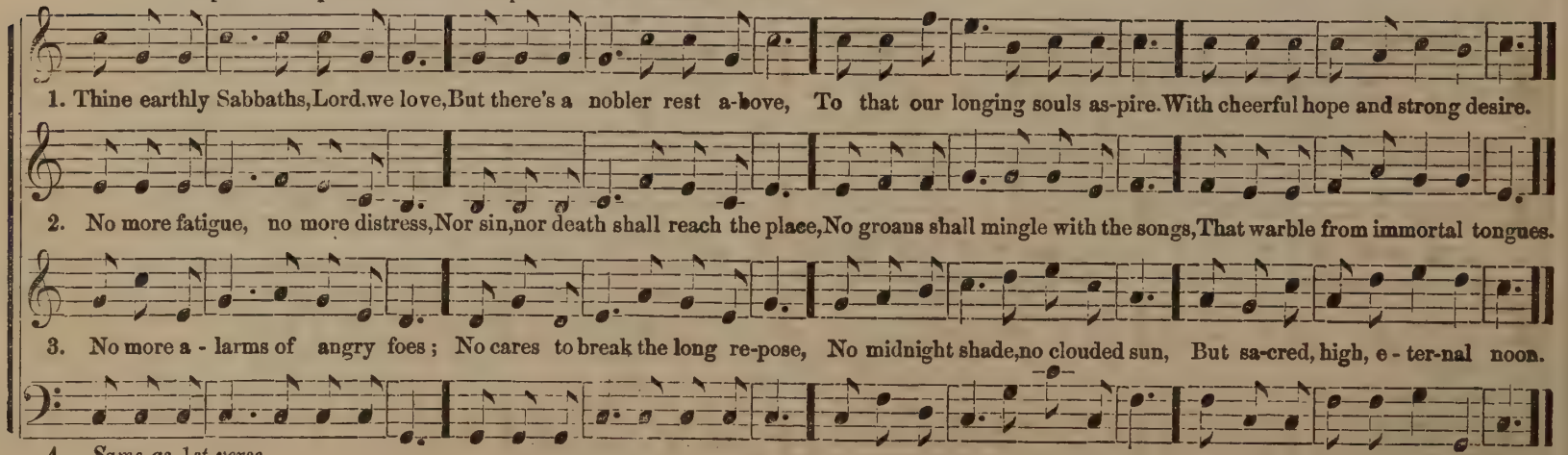
A. N. JOHNSON.



LEUCILE. L. M.

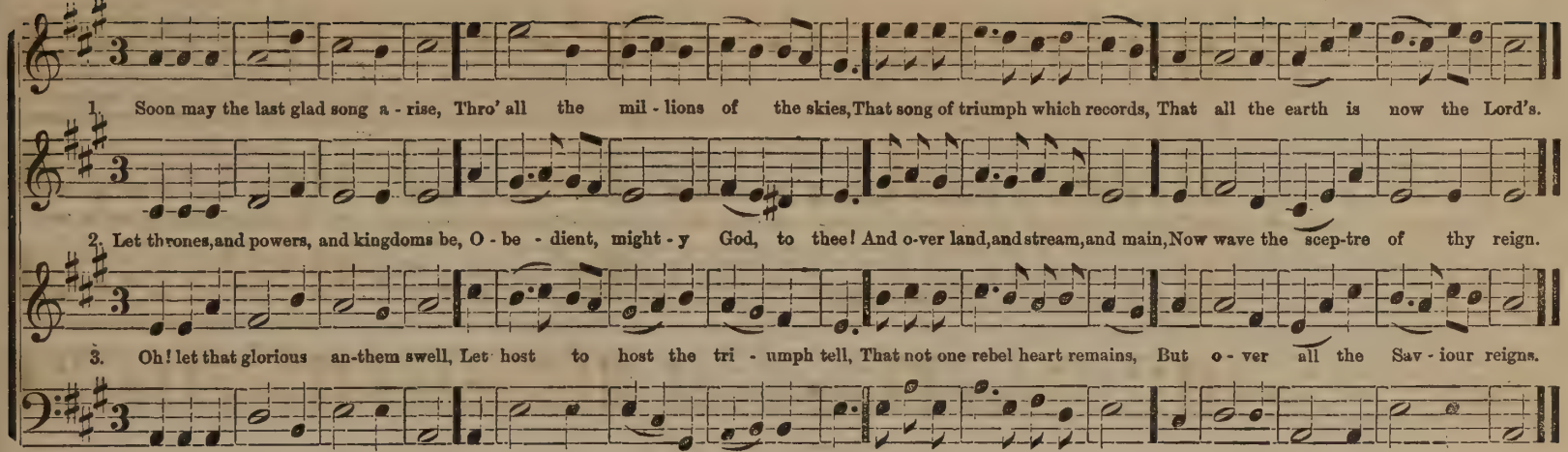
Adapted to be practiced after Chapter XXI is learned.

A. N. JOHNSON.



MIGDOL. L. M.

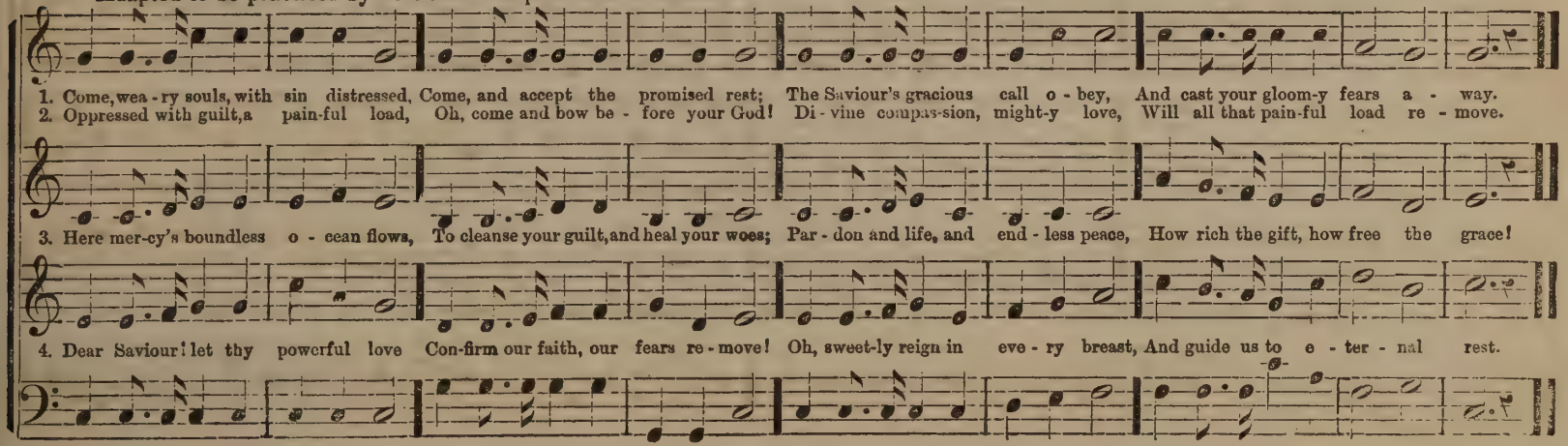
DR. LOWELL MASON.



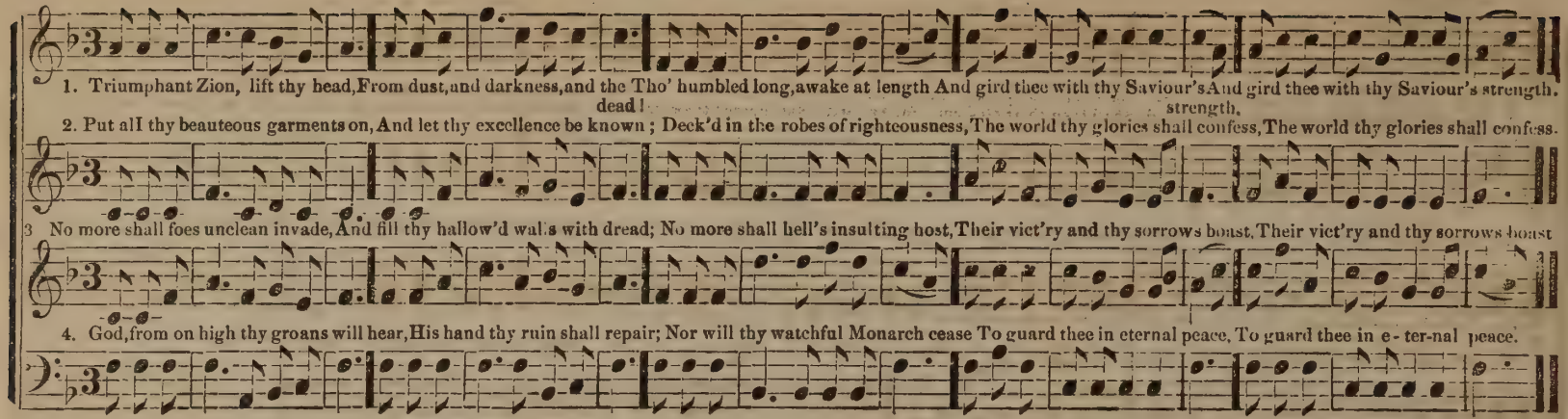
CONHOCTON. L. M.

A. N. JOHNSON.

Adapted to be practiced by note after Chapter XXI is learned.



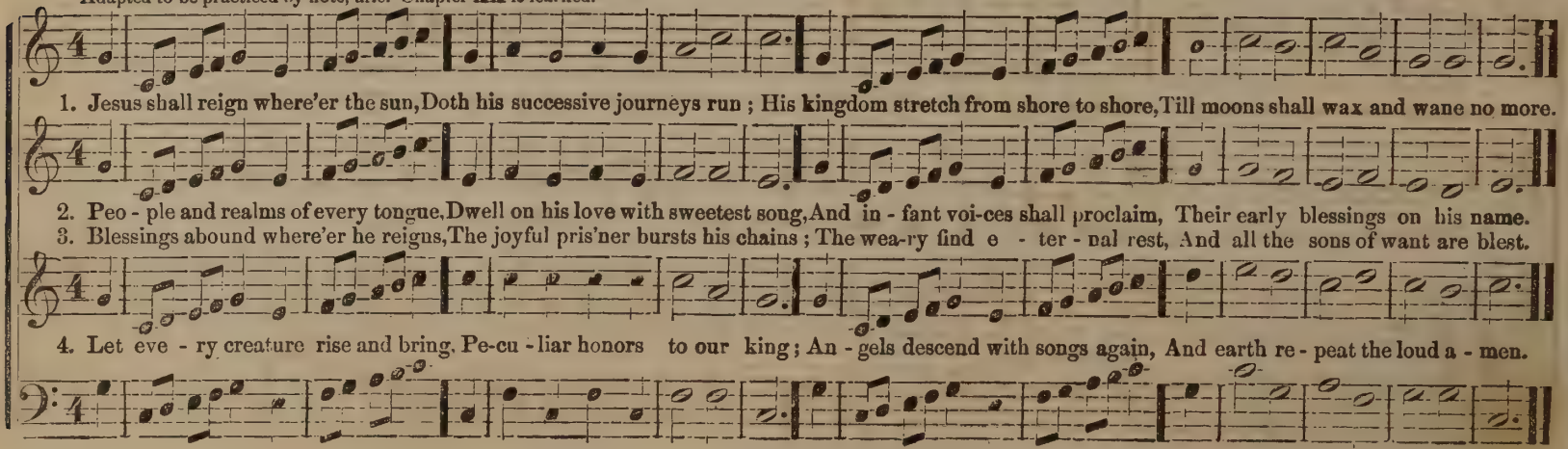
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BOLIVAR. L. M.

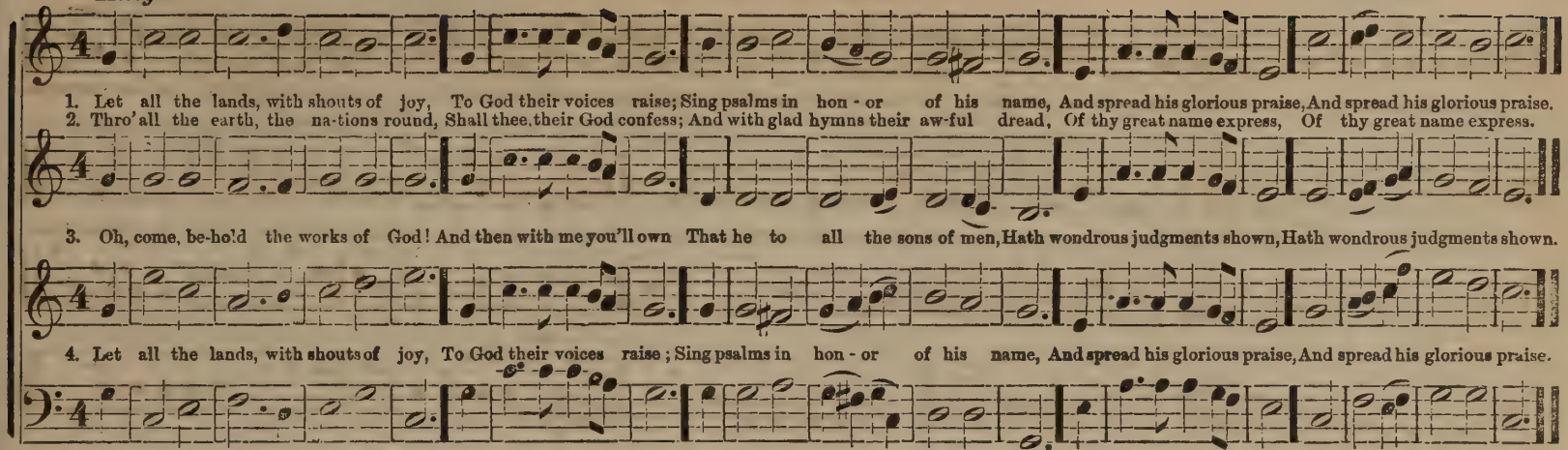
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A. N. JOHNSON.



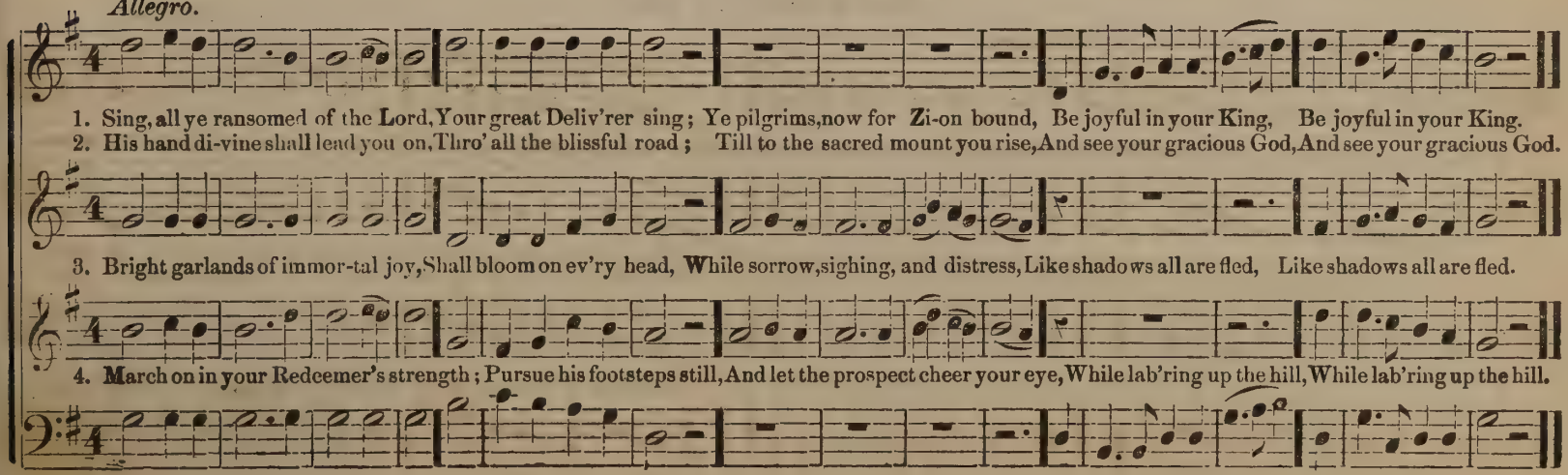
DRYDEN. C. M.

Allegro. CHAS. ZEUNER.



NICHOLS. C, M.

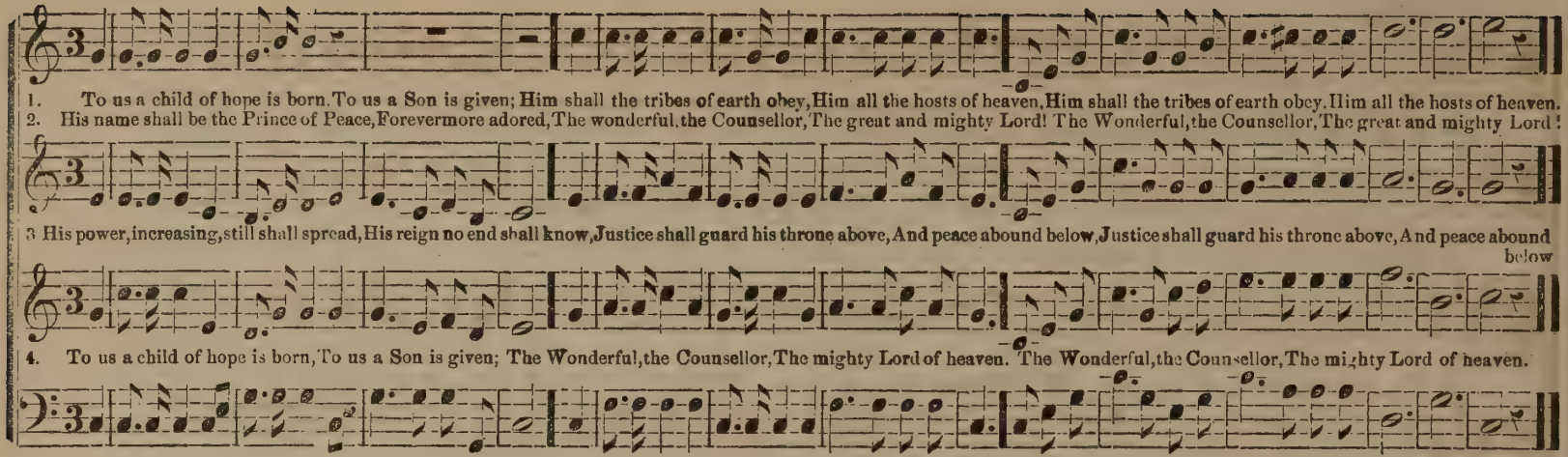
Allegro.



ZERAH. C. M.

Moderato.

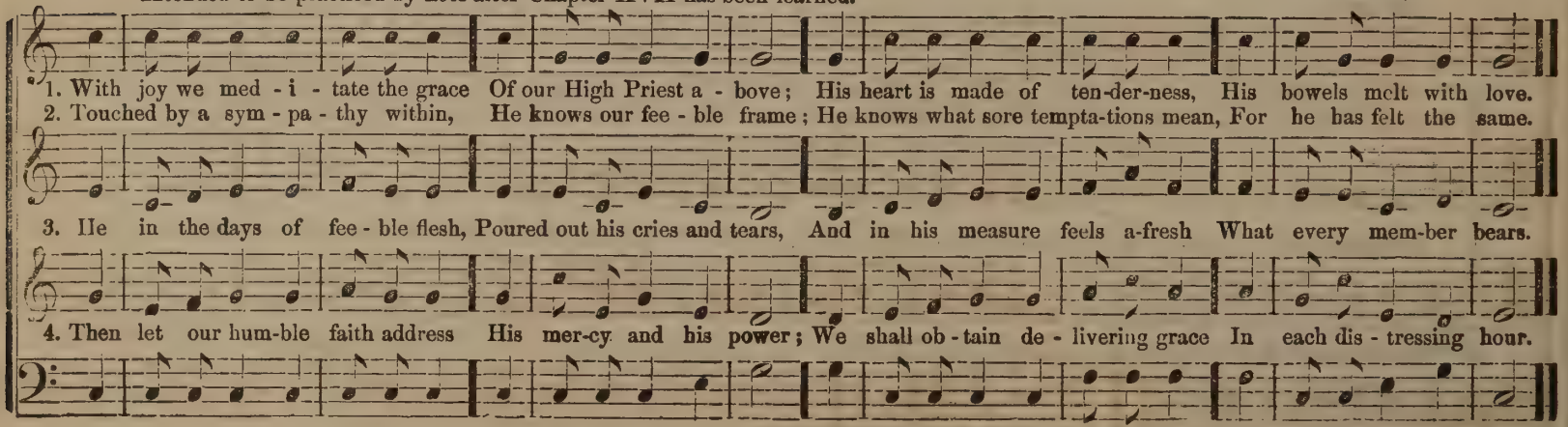
DR. LOWELL MASON.



HARTFORD. C. M.

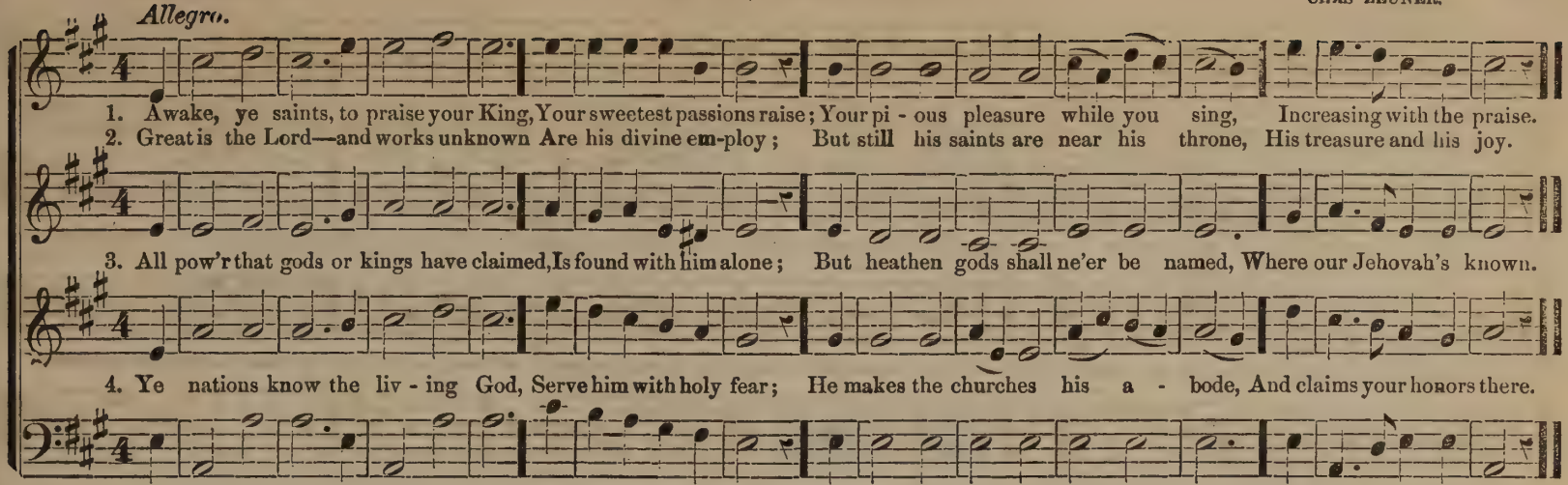
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A. N. JOHNSON.



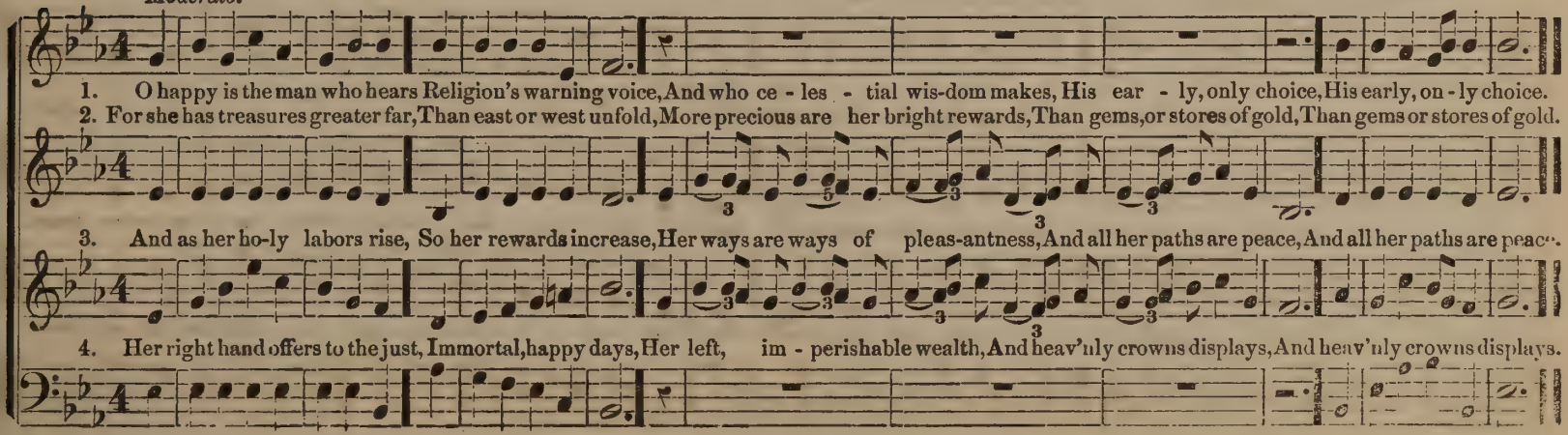
HUMMEL. C. M.

CHAS ZEUNER.



SABINA. C. M.

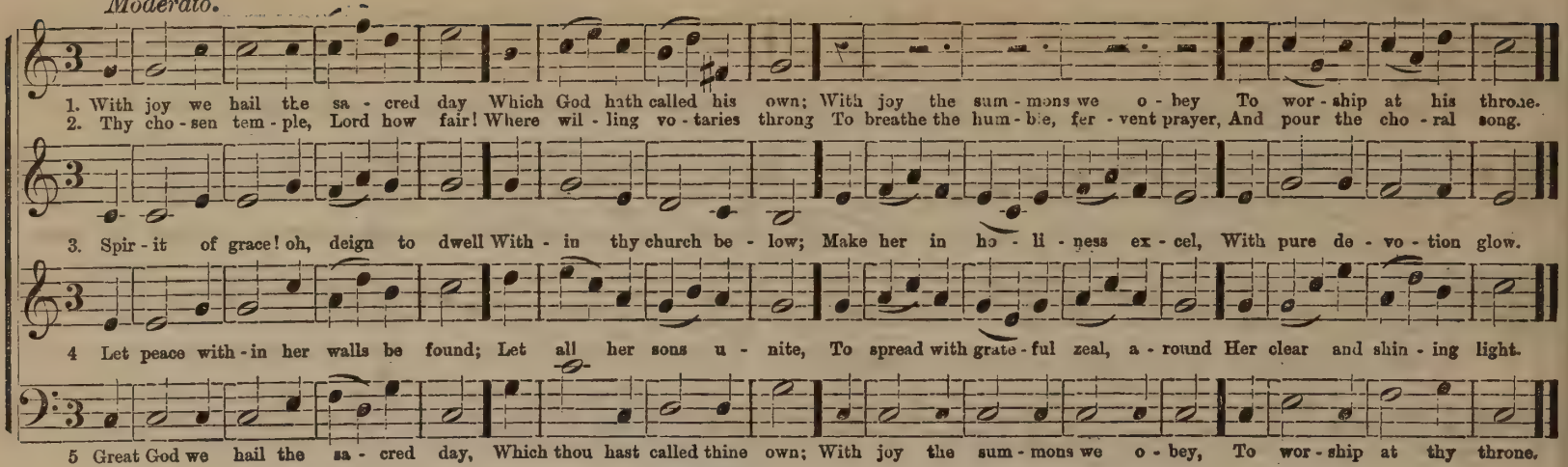
A. N. JOHNSON.



CHIMES. C. M.

DR. LOWELL MASON.

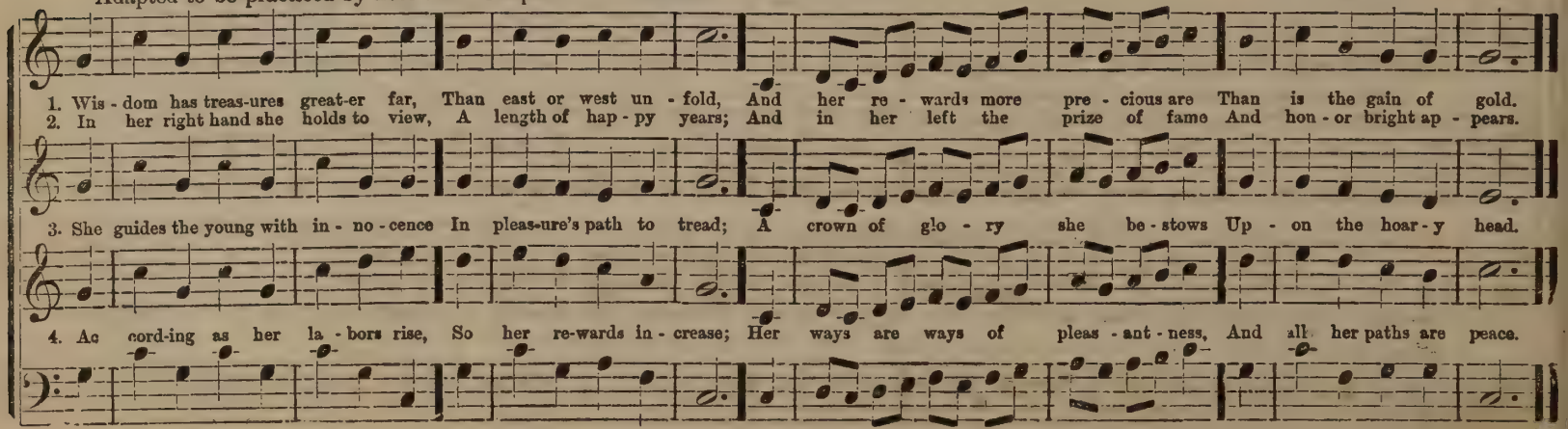
Moderato.



SENECA. C. M.

A. N. JOHNSON.

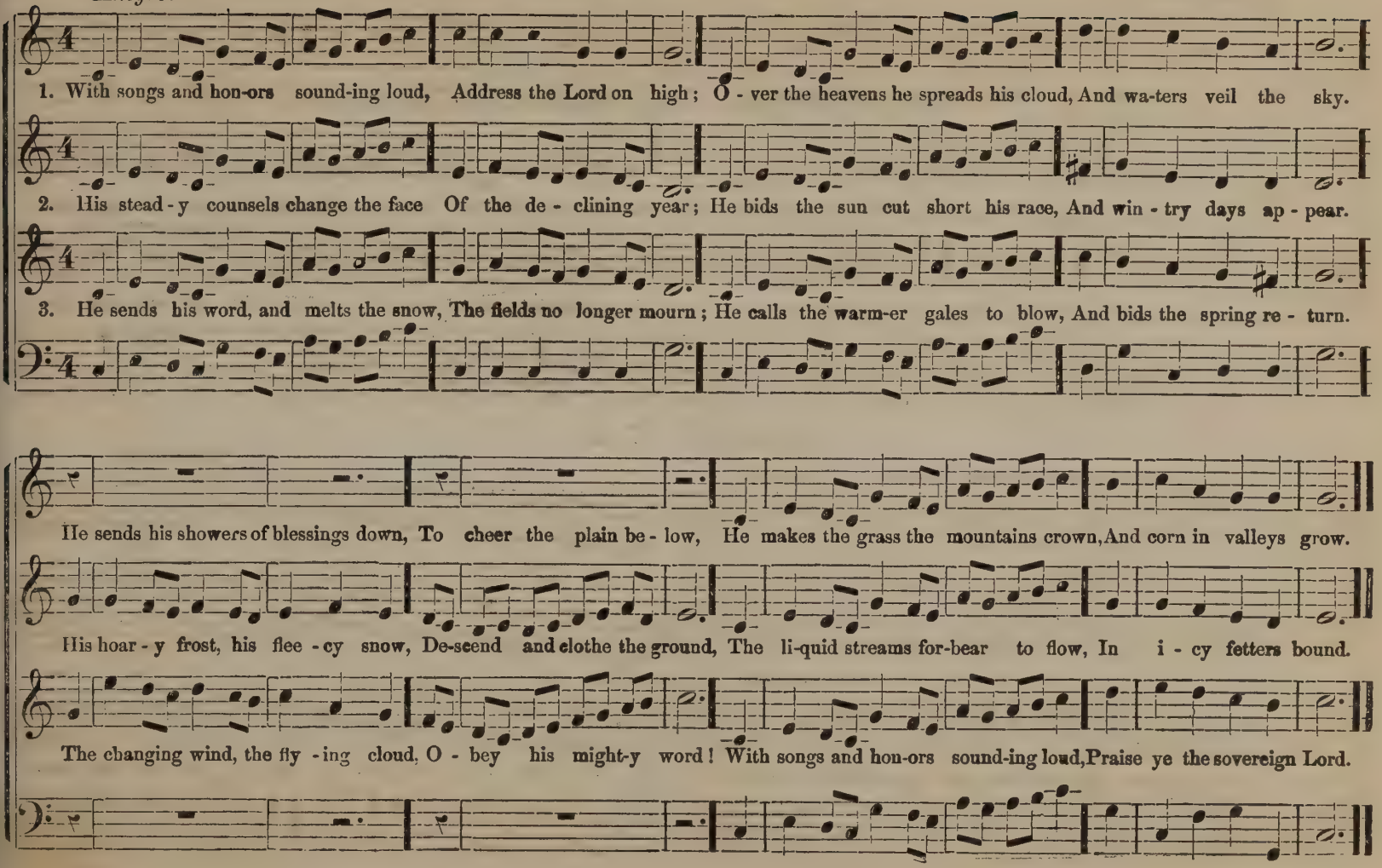
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WATERLOO. C. M.

Allegro.

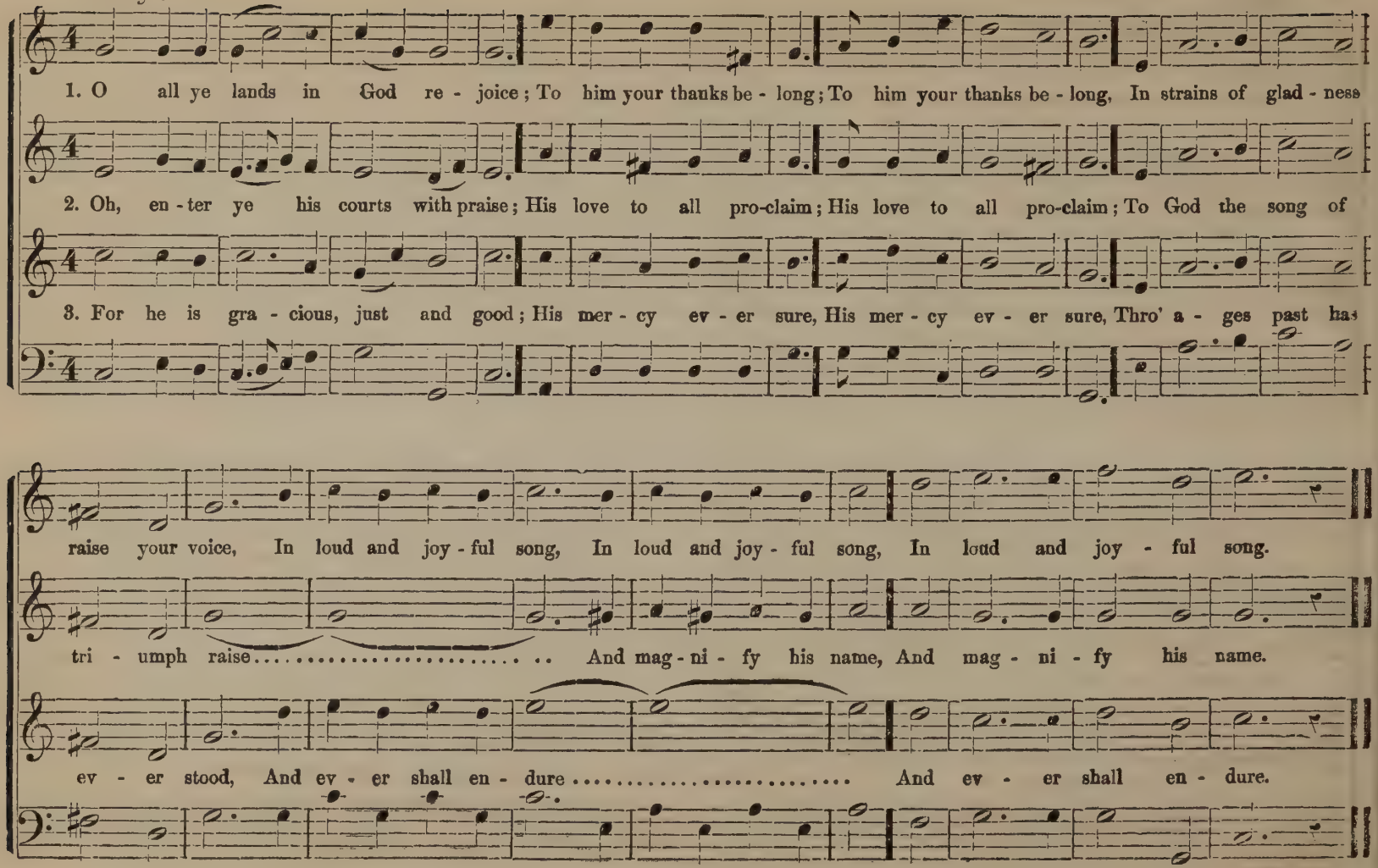
A. N. JOHNSON



LEMNOS. C. M.

Allegro.
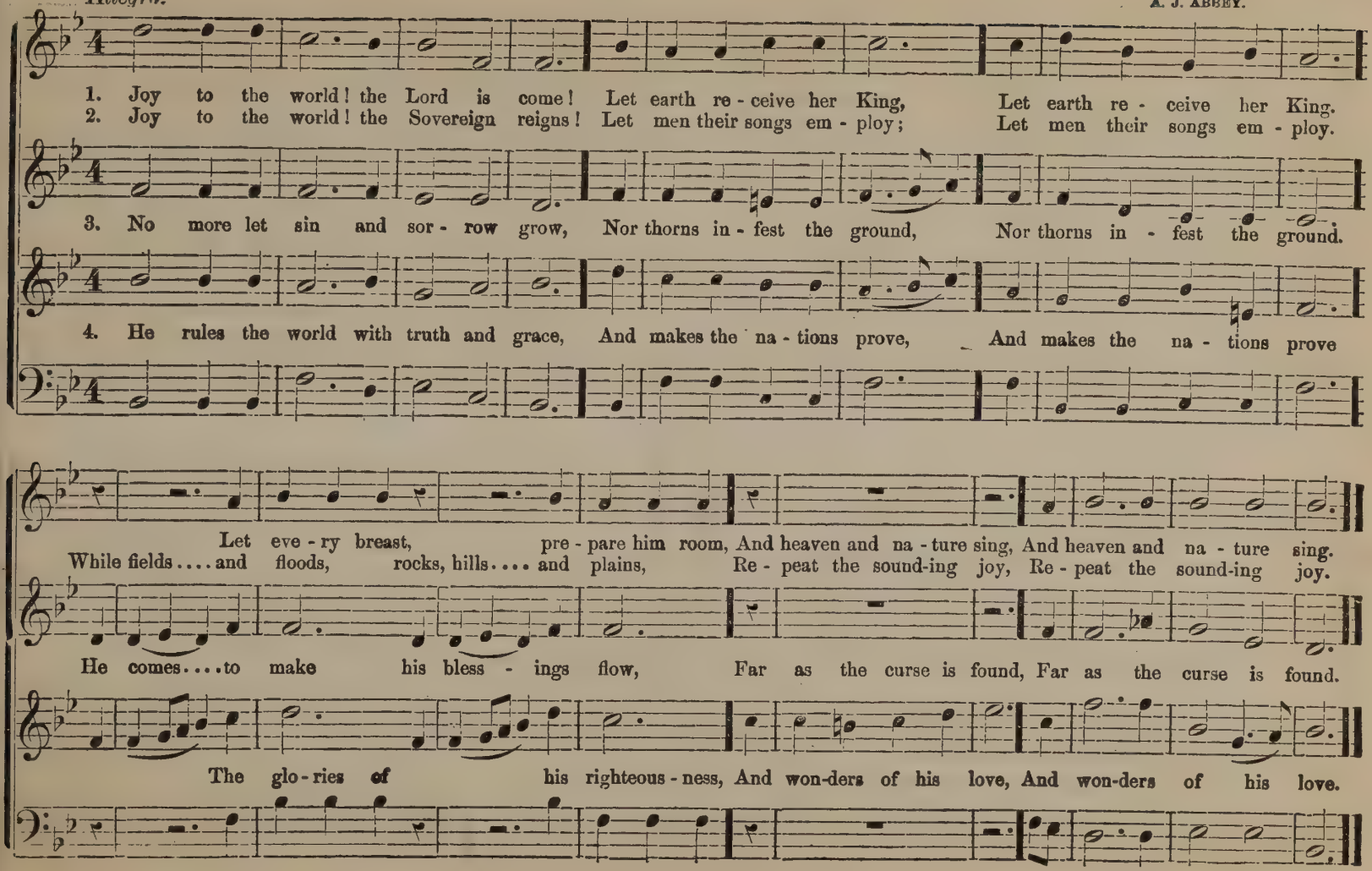
DR. LOWELL MASON.



WHITNEY. C. M.

Allegro.

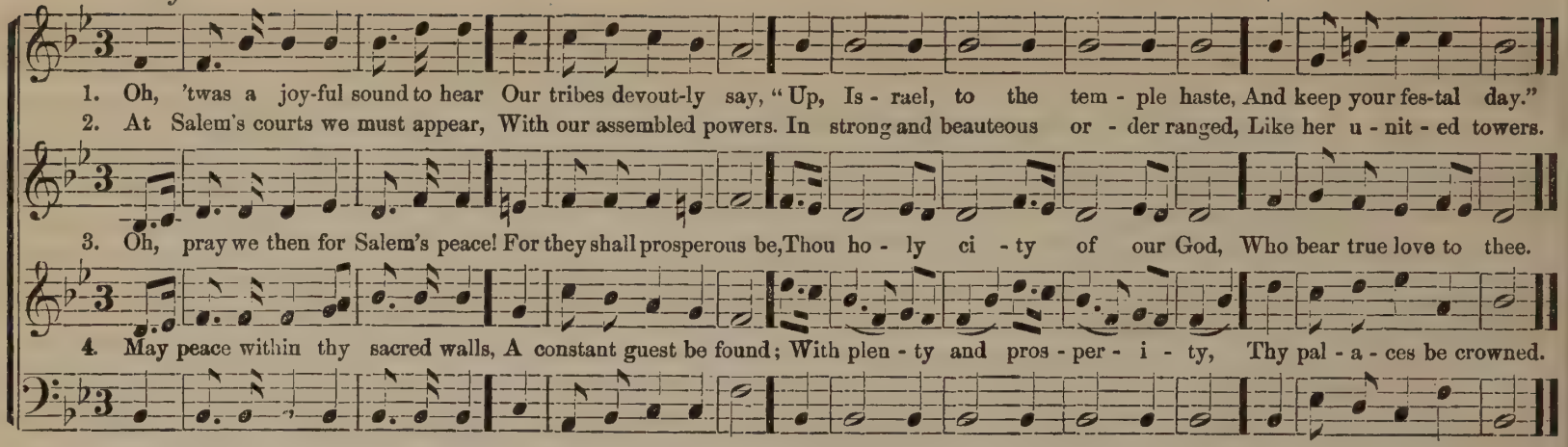
A. J. ABBEY.



LEON. C. M.

Allegretto.

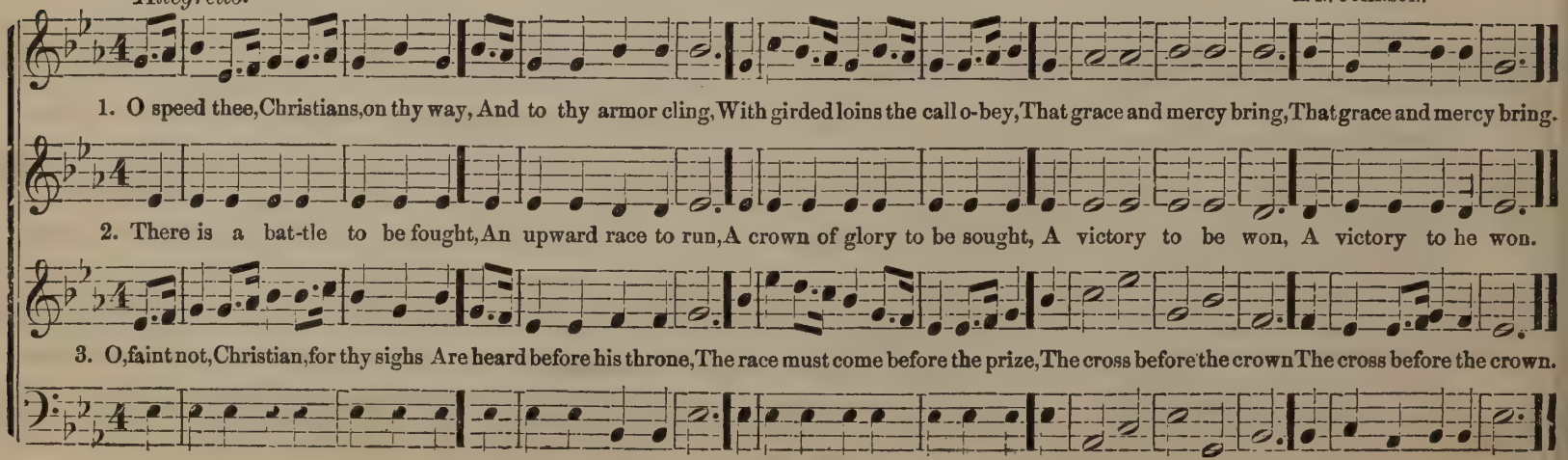
DR. L. MASON.



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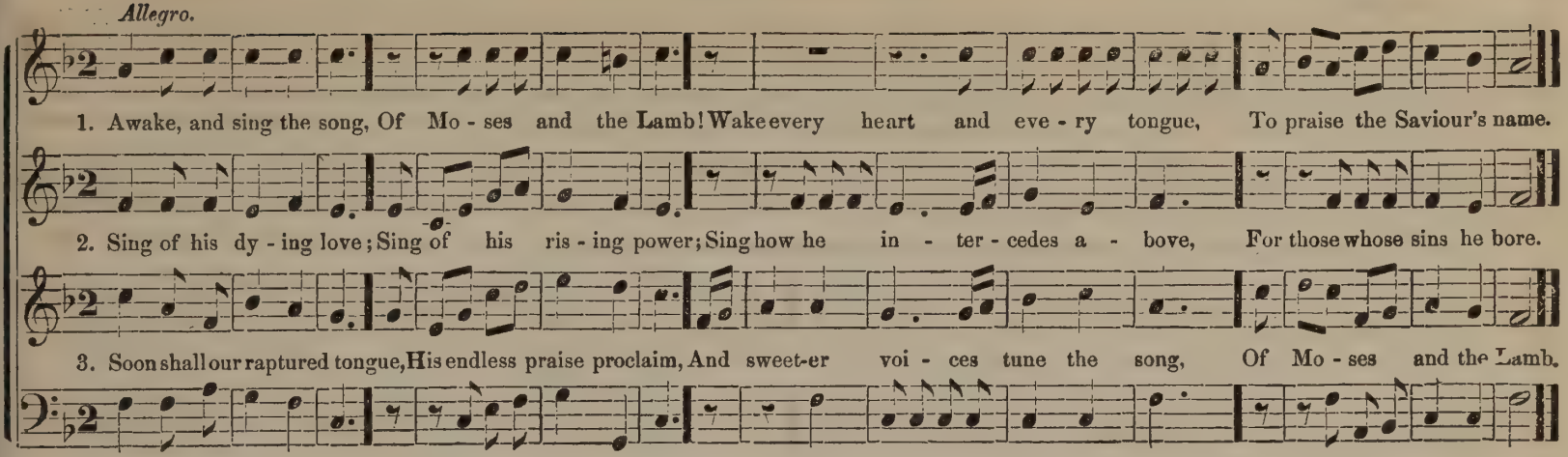
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A. N. JOHNSON.



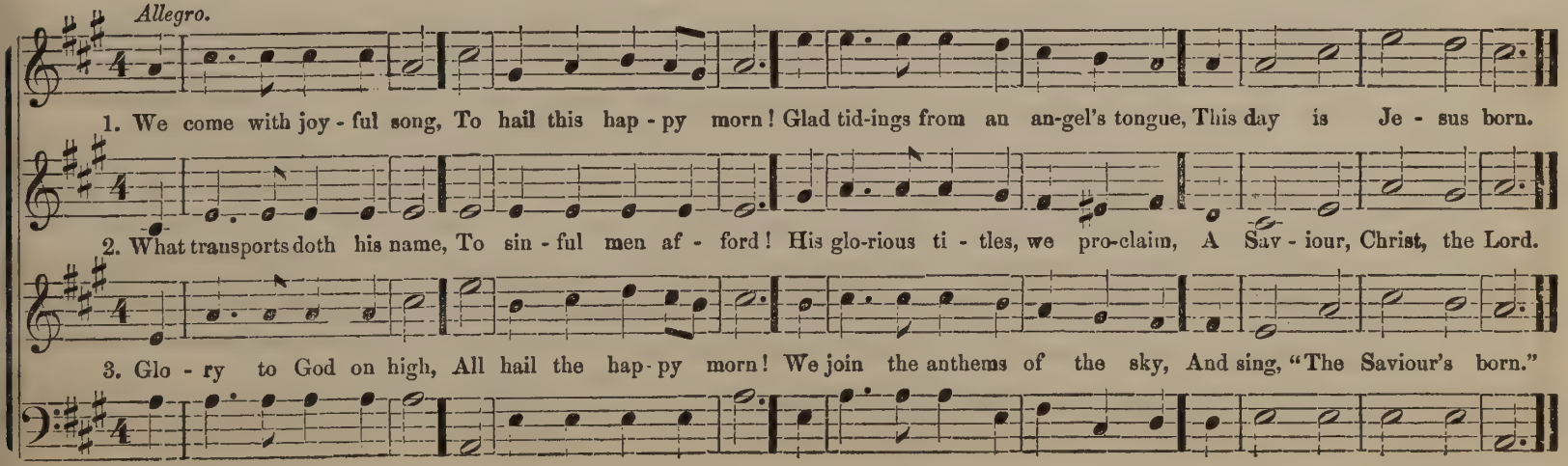
ETHIM. S. M.

J. H. TENNEY.



SPRAGUE. S. M.
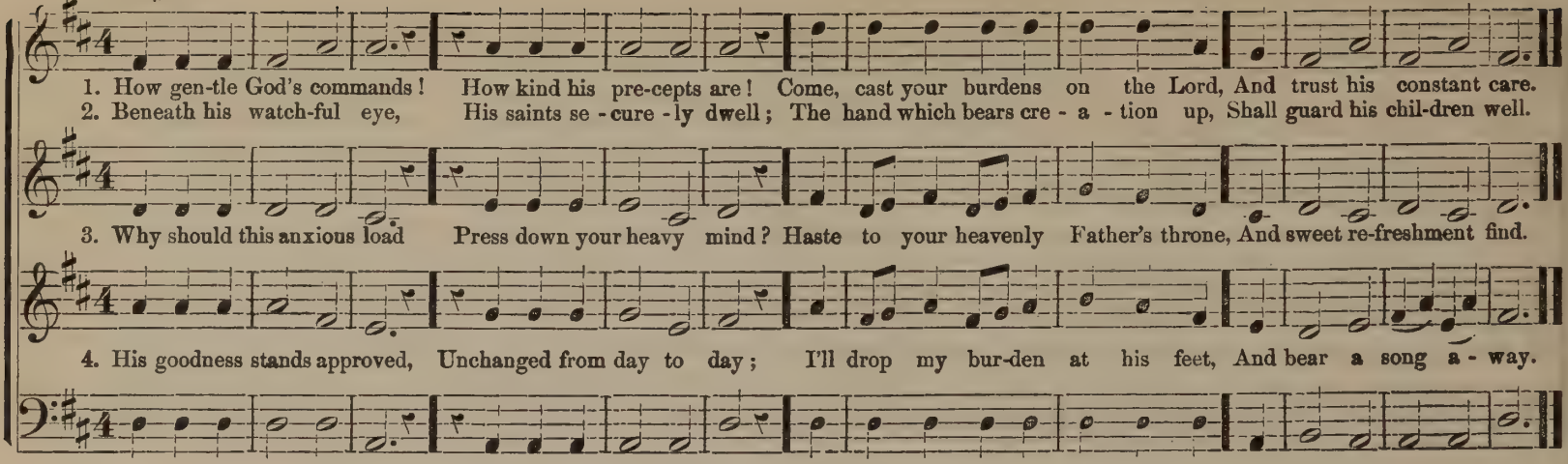
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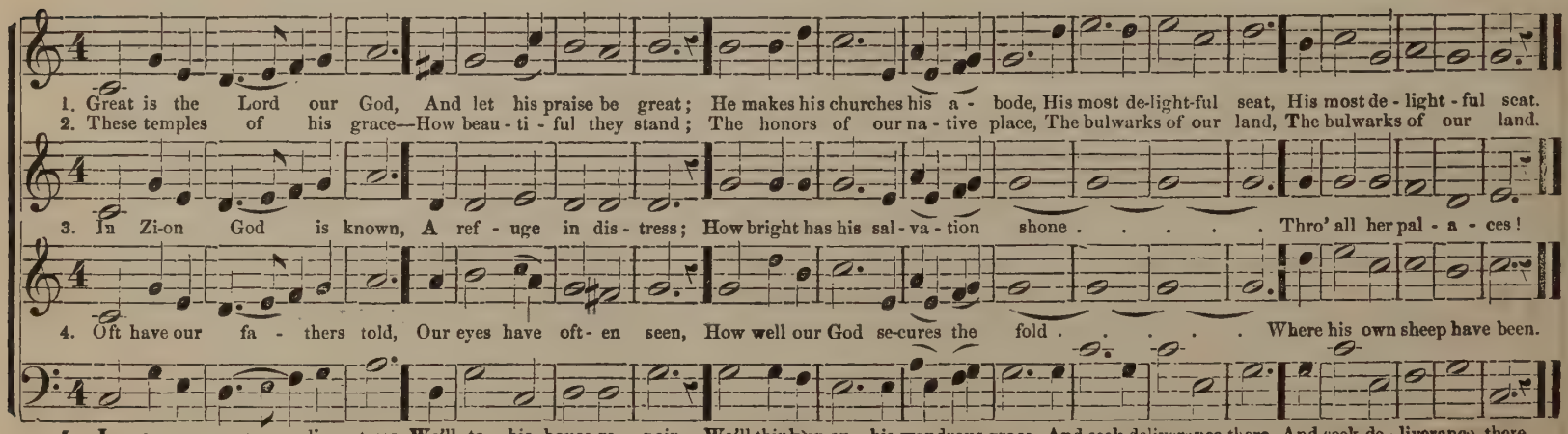
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Allegretto.

A. N. JOHNSON.



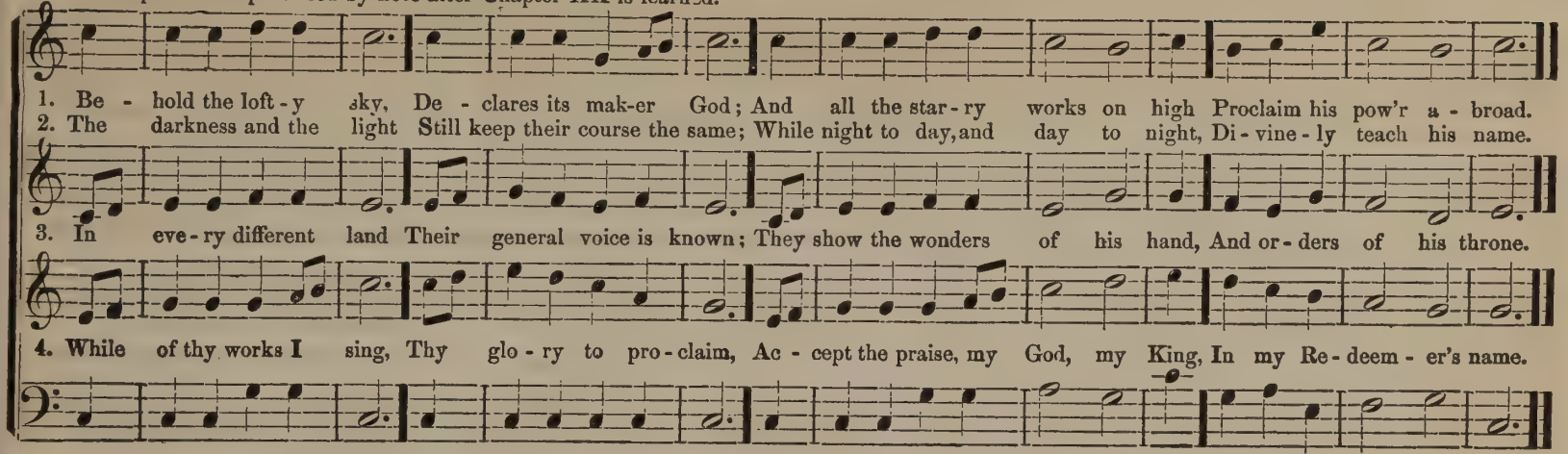
SHEBA. S. M.



SMITHFIELD. S. M.
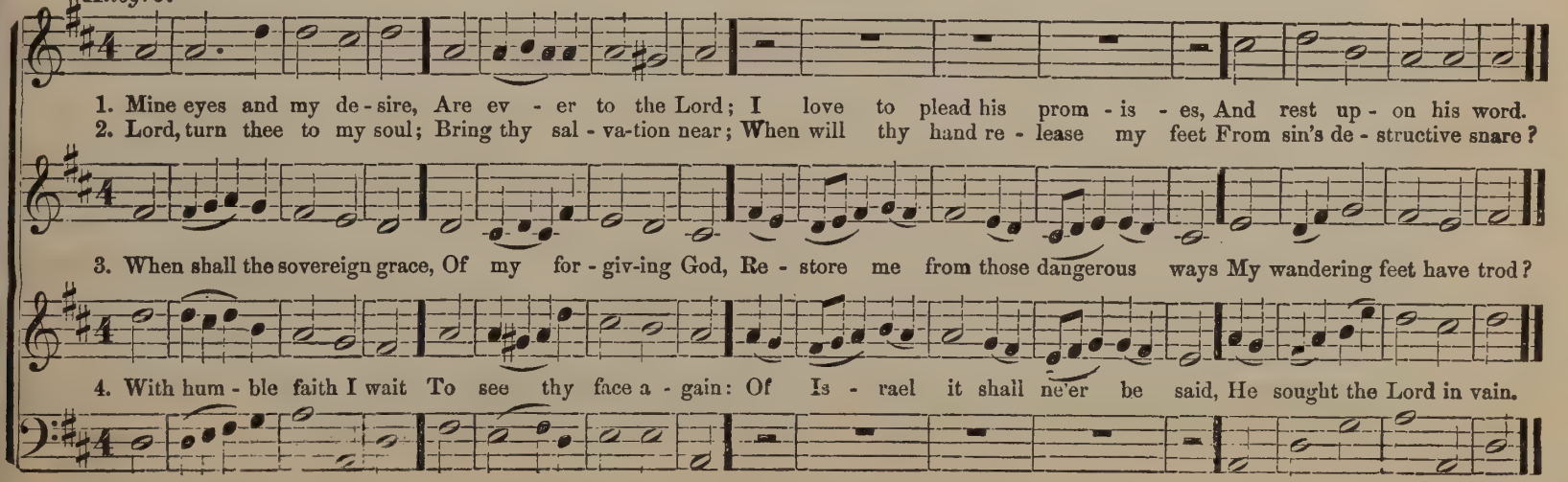
A. N. JOHNSON.

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LINSTEAD. S. M.
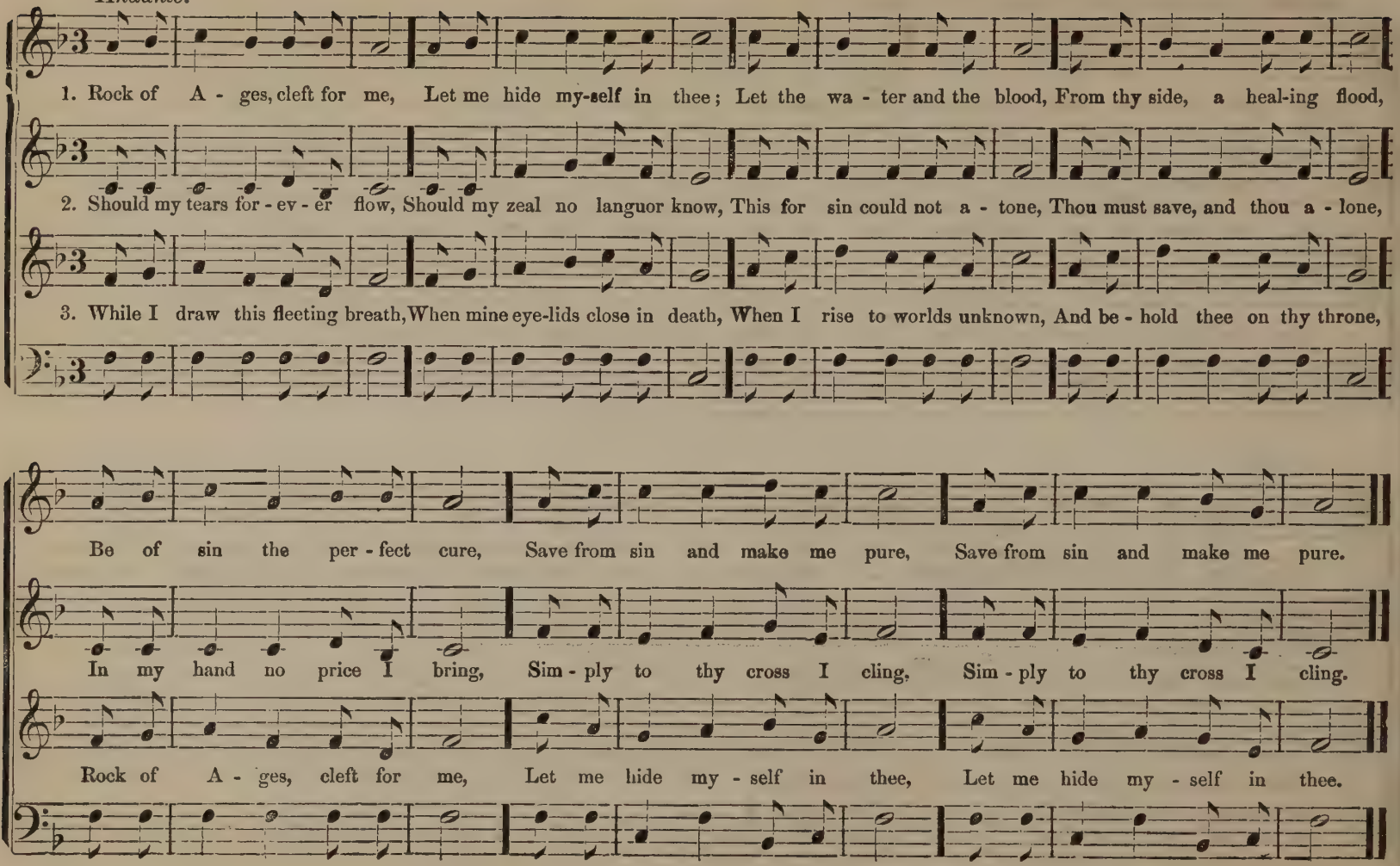
Allegro.



ALBA. 7s.

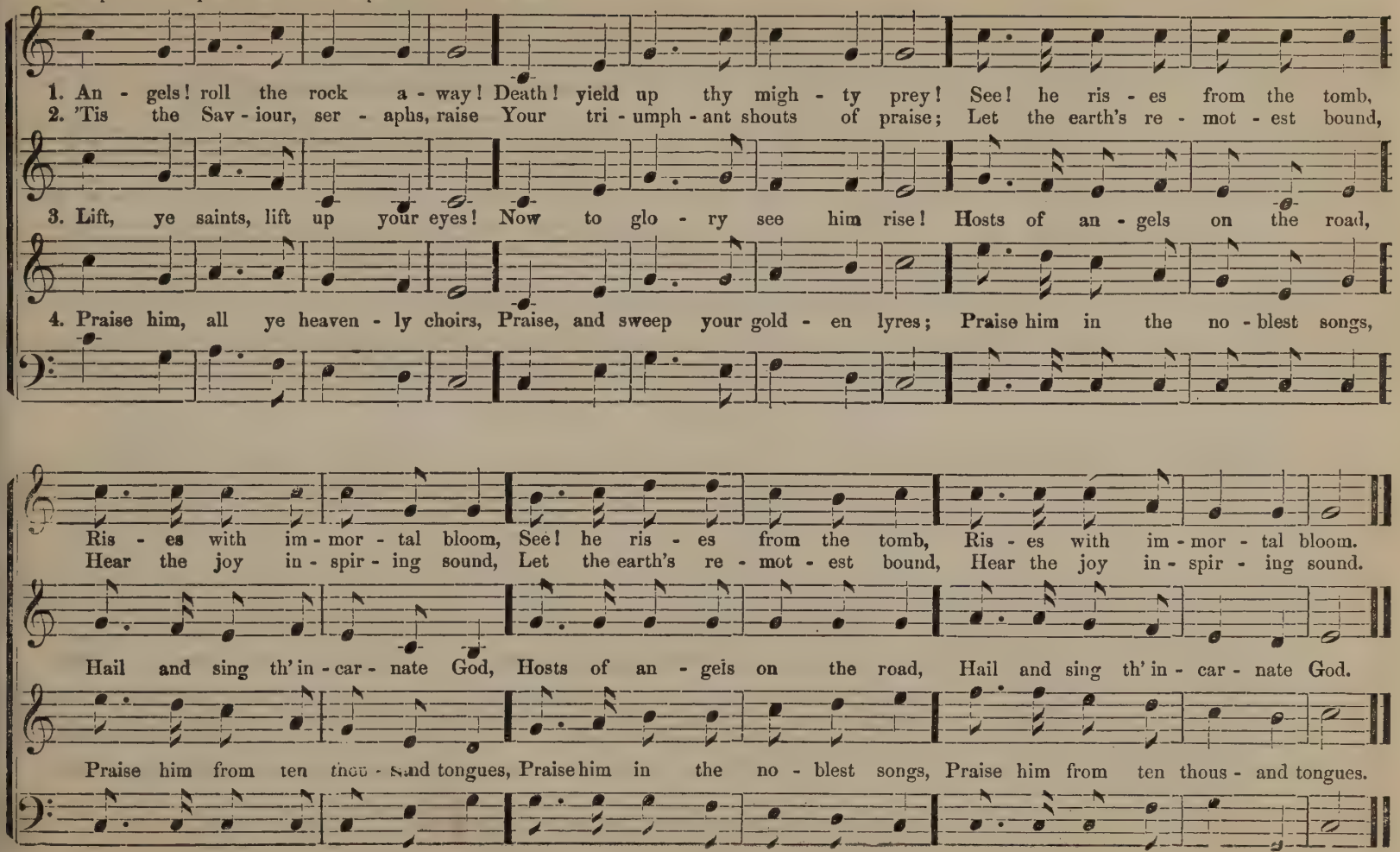
A. N. JOHNSON.

Andante.



A. N. JOHNSON.

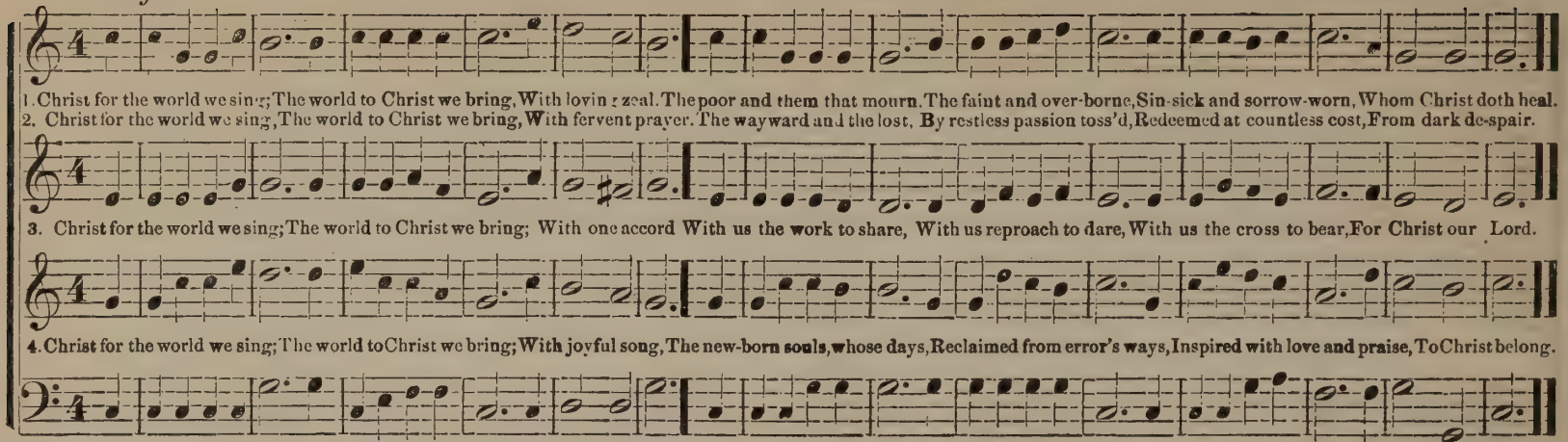
Adapted to be practiced after Chapter XXI is learned.



ALMONT. 6s & 4s.

Allegro.

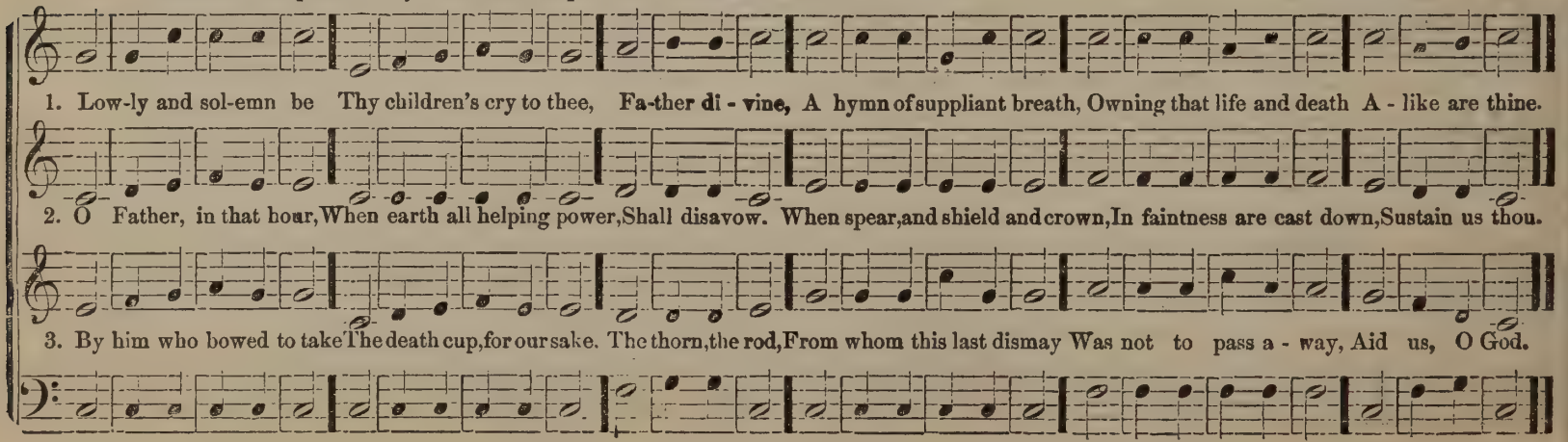
J. H. TENNEY.



HEMANS. 6s & 4s.

A. N. JOHNSON.

Intended to be practiced by note after Chapter XVII has been learned.

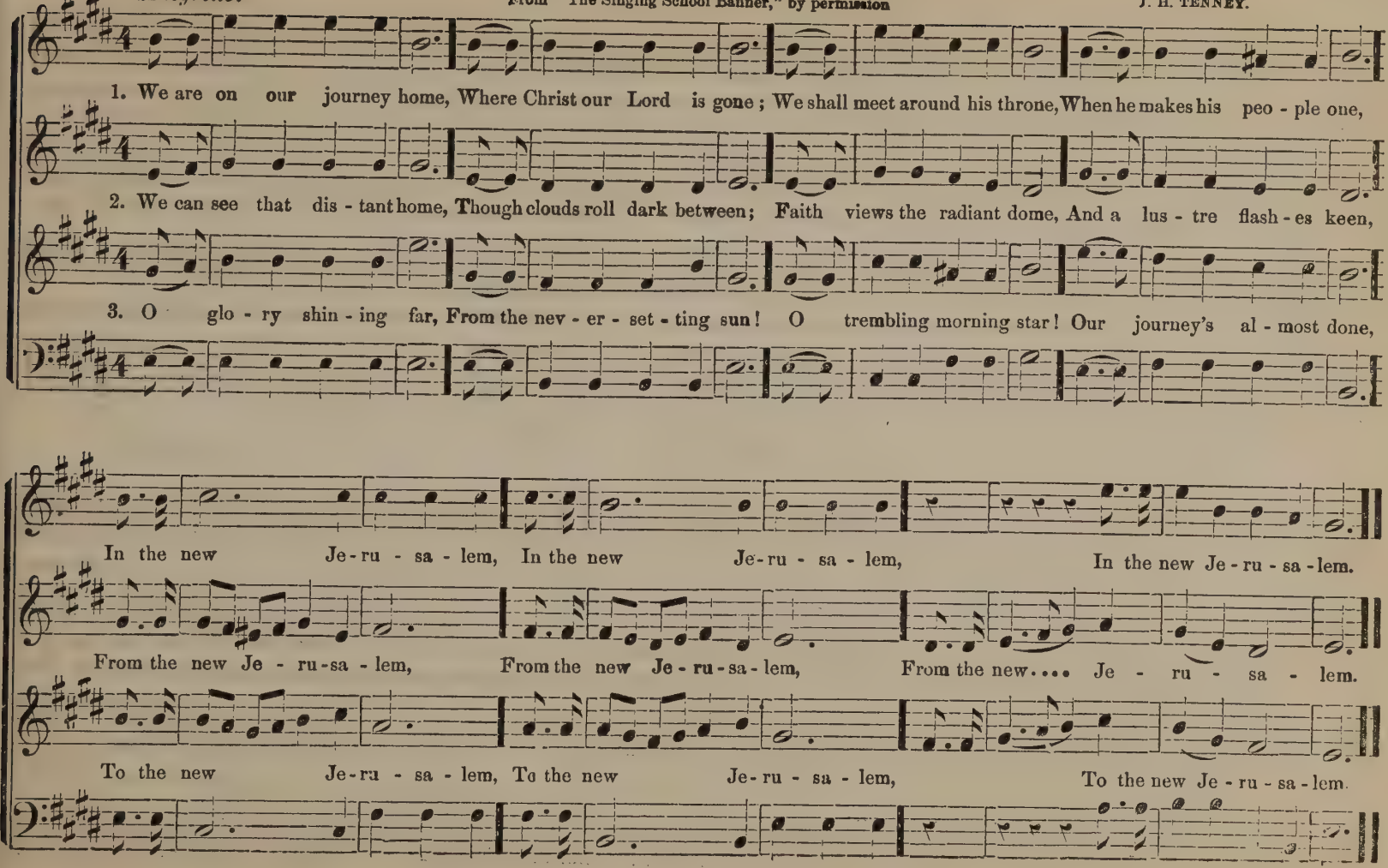


MAUMELLE. 6s & 7s.

From "The Singing School Banner," by permission

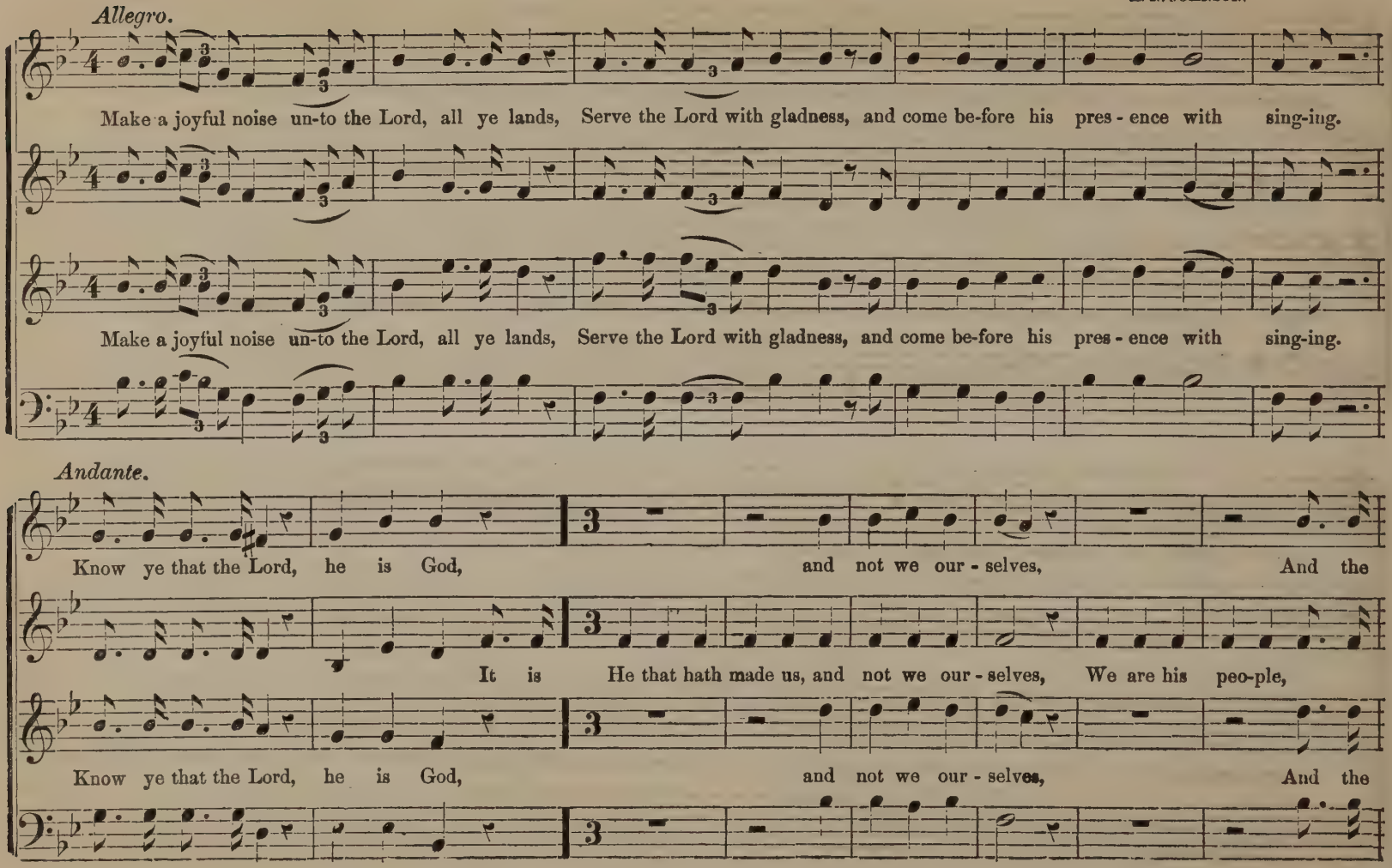
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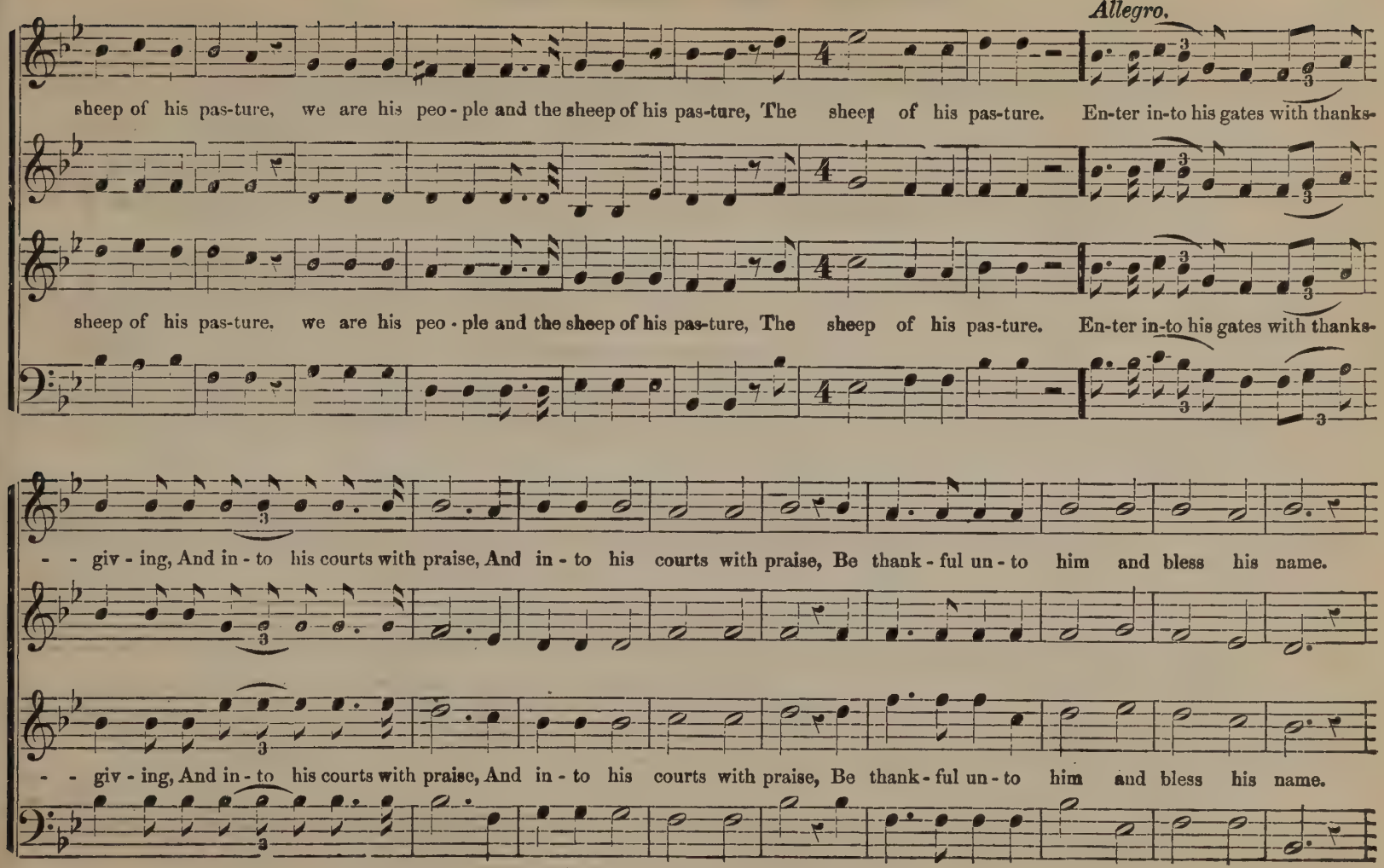
Allegretto.
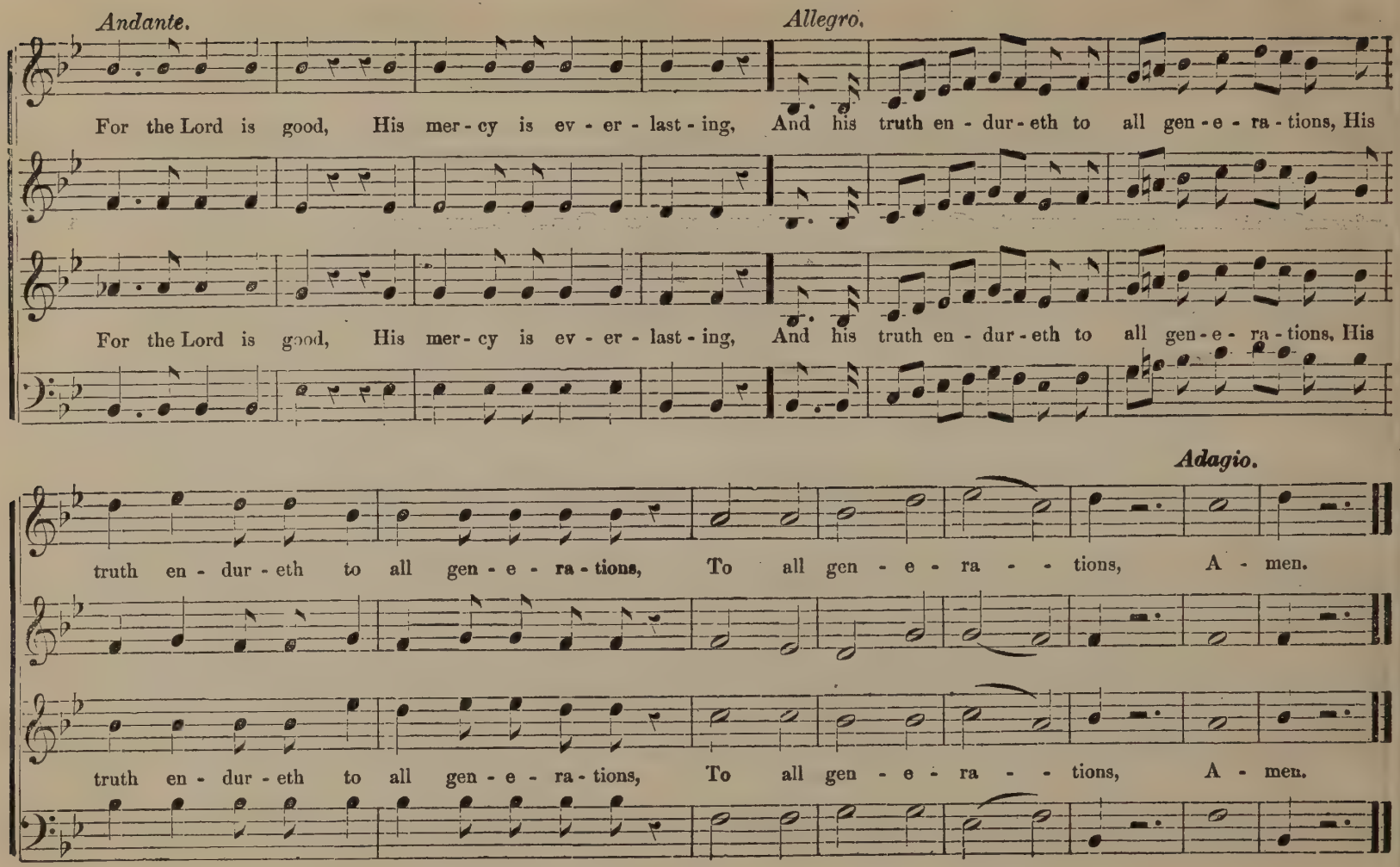


ANTHEM. Make a joyful noise.

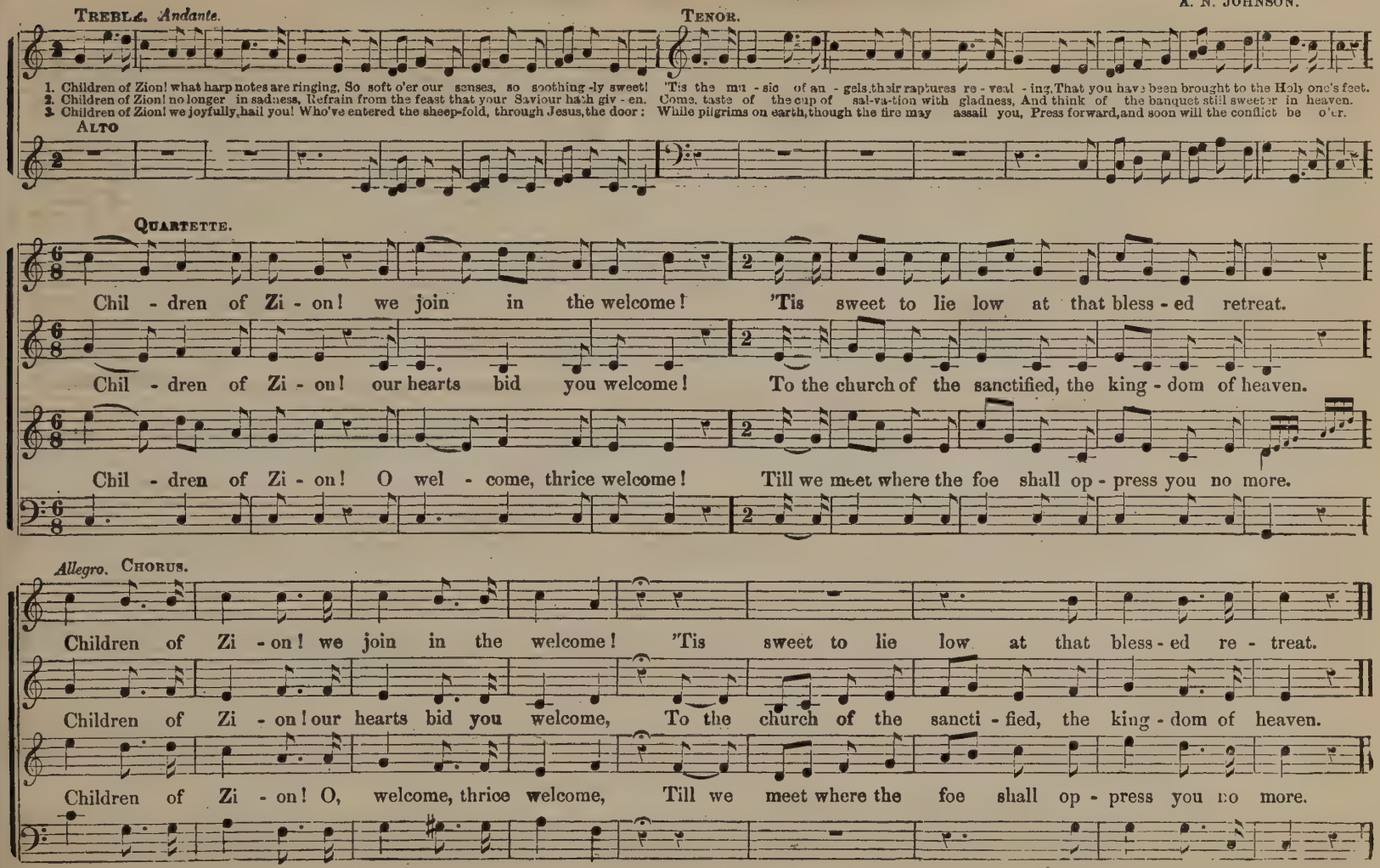
A. N. JOHNSON.




Allegro.
sheep of his pas-ture, we are his peo-ple and the sheep of his pas-ture, The sheep of his pas-ture. En-ter in-to his gates with thanks-
sheep of his pas-ture. we are his peo-ple and the sheep of his pas-ture, The sheep of his pas-ture. En-ter in-to his gates with thanks-
- - giv-ing, And in-to his courts with praise, And in-to his courts with praise, Be thank-ful un-to him and bless his name.
- - giv-ing, And in-to his courts with praise, And in-to his courts with praise, Be thank-ful un-to him and bless his name.
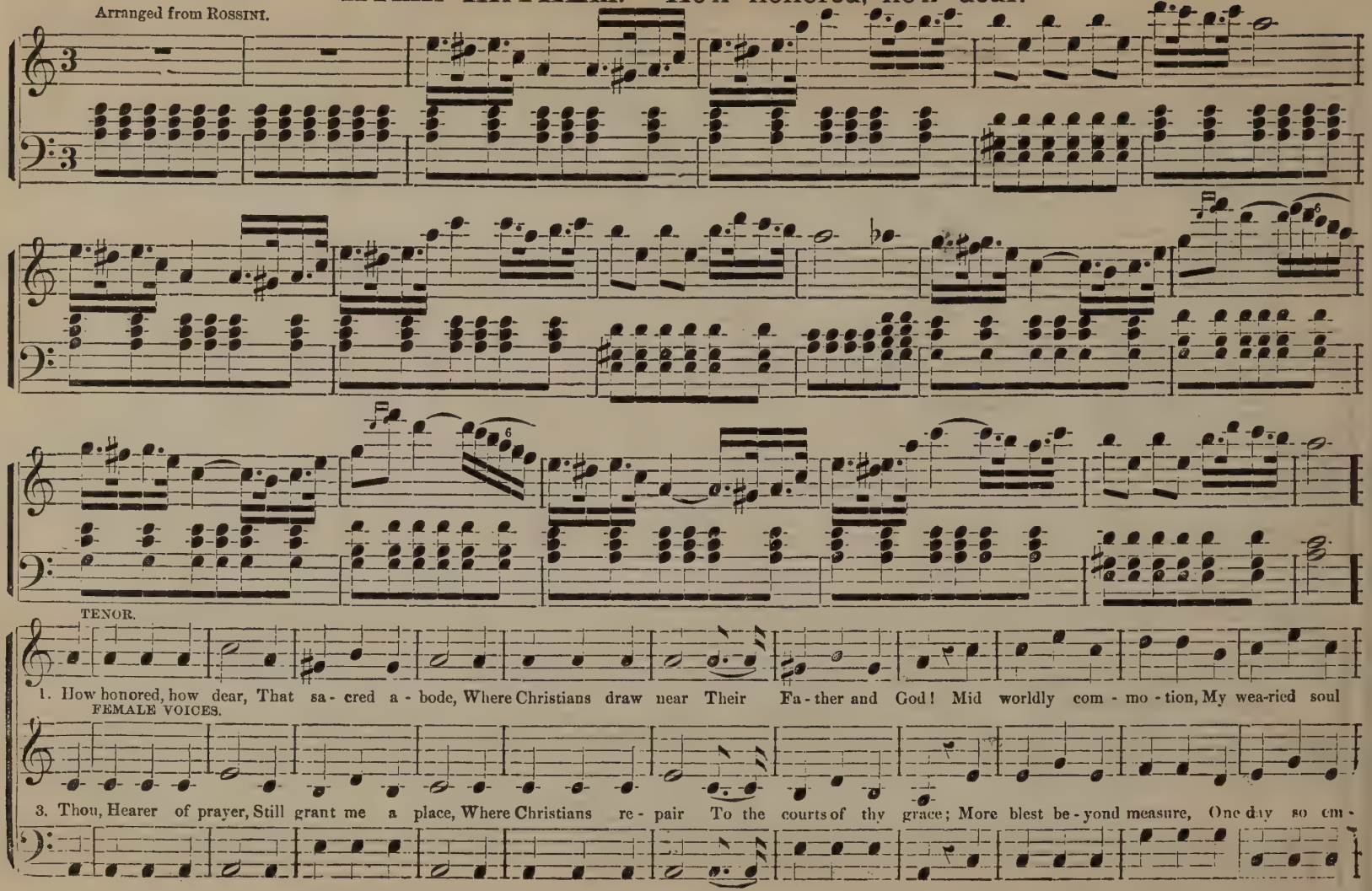

Andante.
Allegro.
For the Lord is good, His mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, His
For the Lord is good, His mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, His
Adagio.
truth en - dur - eth to all gen - e - ra - tions, To all gen - e - ra - - tions, A - men.
truth en - dur - eth to all gen - e - ra - tions, To all gen - e - ra - - tions, A - men.
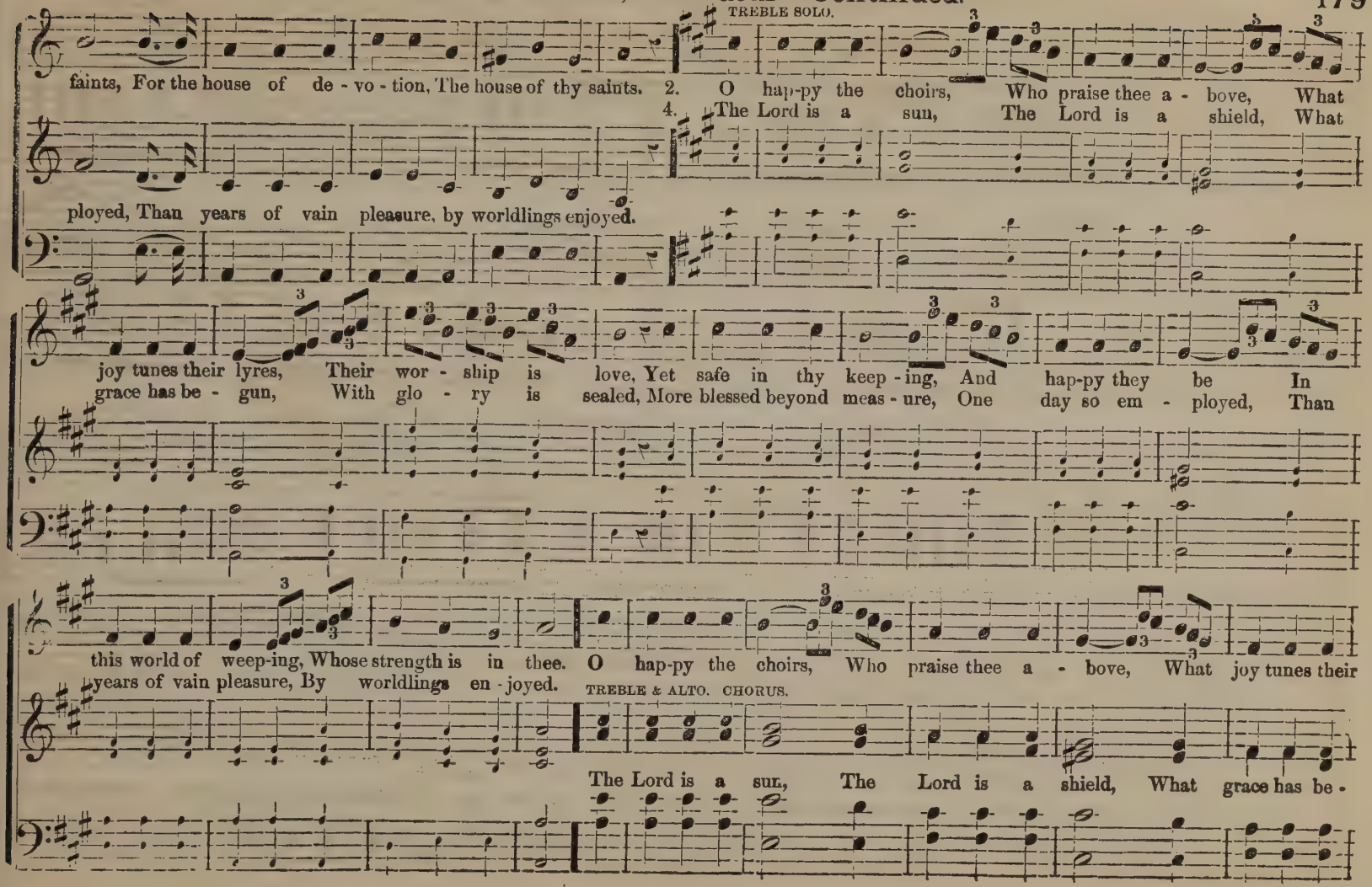
A. N. JOHNSON.

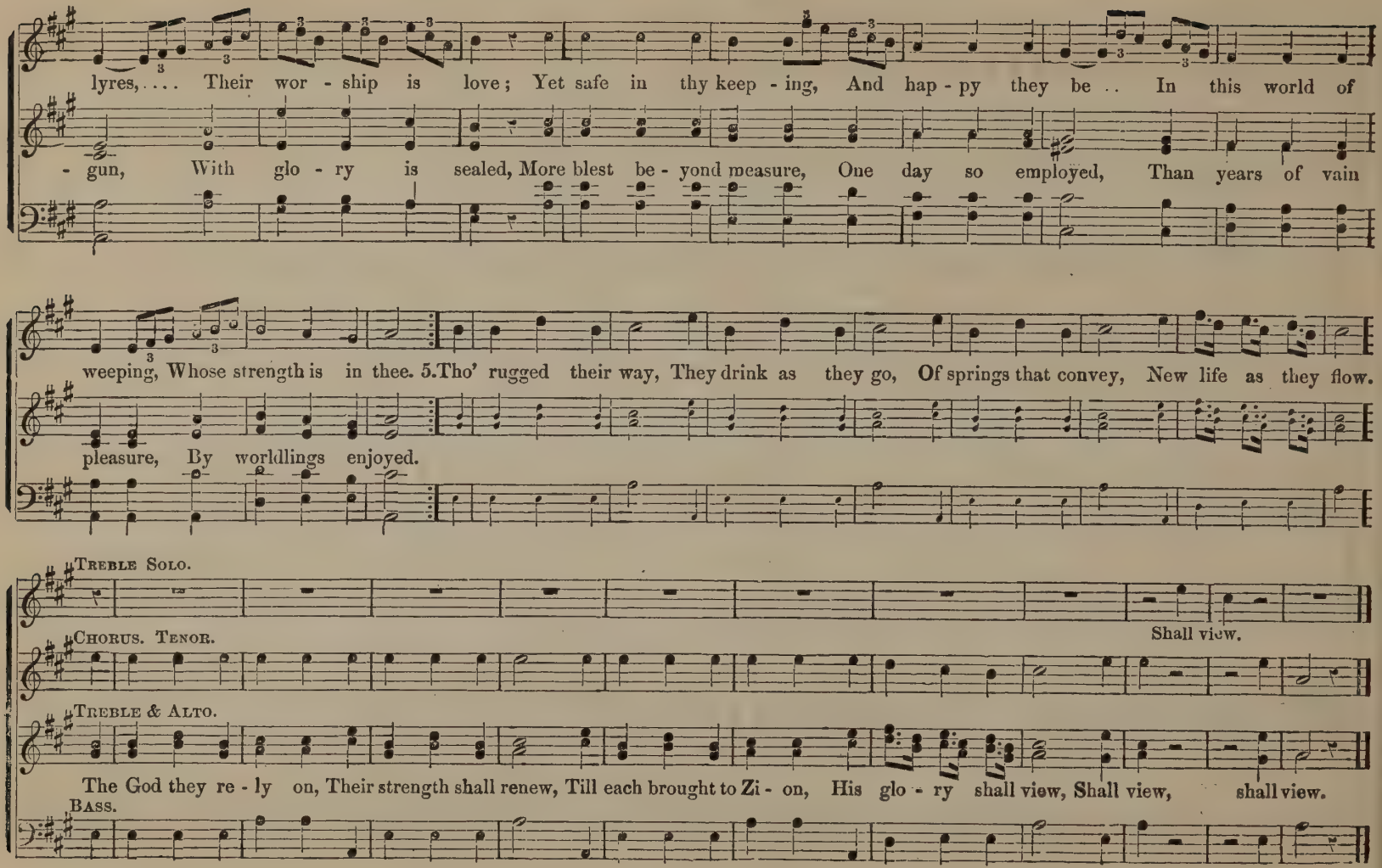

TREBLE. Andante.
TENOR.
1. Children of Zion! what harp notes are ringing, So soft o'er our senses, so soothing-ly sweet! 'Tis the mu - sic of an - gels, their raptures re - veal - ing, That you have been brought to the Holy one's feet.
2. Children of Zion! no longer in sadness, Refrain from the feast that your Saviour hath giv - en. Come, taste of the cup of sal-va-tion with gladness, And think of the banquet still sweeter in heaven.
3. Children of Zion! we joyfully hail you! Who've entered the sheep-fold, through Jesus, the door: While pilgrims on earth, though the fire may assail you, Press forward, and soon will the conflict be o'er.
ALTO
QUARTETTE.
Chil - dren of Zi - on! we join in the welcome! 'Tis sweet to lie low at that bless - ed retreat.
Chil - dren of Zi - on! our hearts bid you welcome! To the church of the sanctified, the king - dom of heaven.
Chil - dren of Zi - on! O wel - come, thrice welcome! Till we meet where the foe shall op - press you no more.
Allegro. CHORUS.
Children of Zi - on! we join in the welcome! 'Tis sweet to lie low at that bless - ed re - treat.
Children of Zi - on! our hearts bid you welcome, To the church of the sancti - fied, the king - dom of heaven.
Children of Zi - on! O, welcome, thrice welcome, Till we meet where the foe shall op - press you no more.

HYMN ANTHEM. How honored, how dear.

Arranged from ROSSINI.
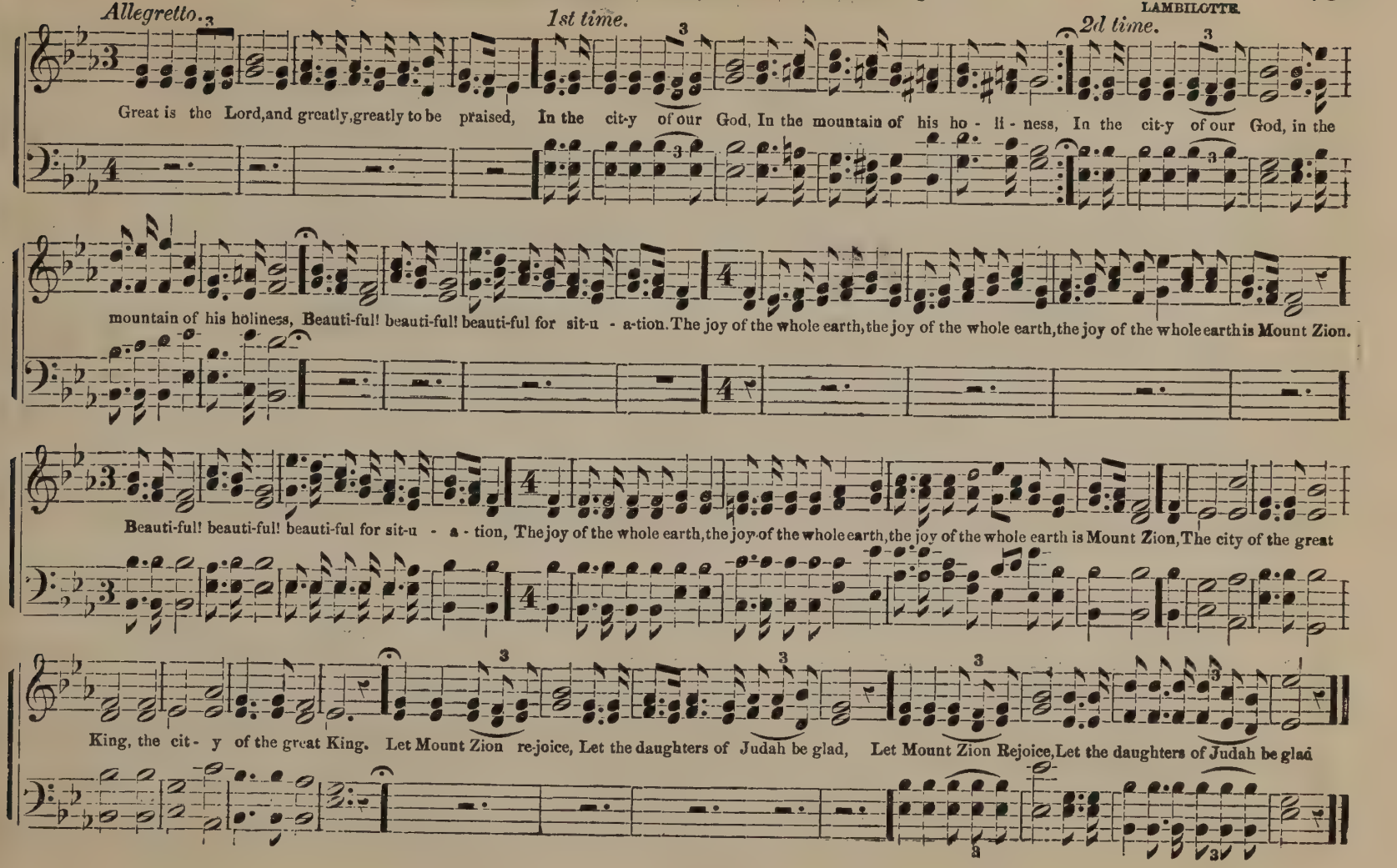



TREBLE SOLO.
faints, For the house of de - vo - tion, The house of thy saints. 2. O hap-py the choirs, Who praise thee a - bove, What
4. The Lord is a sun, The Lord is a shield, What
ployed, Than years of vain pleasure, by worldlings enjoyed.
joy tunes their lyres, Their wor - ship is love, Yet safe in thy keep - ing, And hap-py they be In
grace has be - gun, With glo - ry is sealed, More blessed beyond meas - ure, One day so em - ployed, Than
this world of weep-ing, Whose strength is in thee. O hap-py the choirs, Who praise thee a - bove, What joy tunes their
years of vain pleasure, By worldlings en - joyed.
TREBLE & ALTO. CHORUS.
The Lord is a sun, The Lord is a shield, What grace has be -


lyres, ... Their wor - ship is love; Yet safe in thy keep - ing, And hap - py they be .. In this world of
- gun, With glo - ry is sealed, More blest be - yond measure, One day so employed, Than years of vain
weeping, Whose strength is in thee. 5.Tho' rugged their way, They drink as they go, Of springs that convey, New life as they flow.
pleasure, By worldlings enjoyed.
Treble Solo.
Shall view.
Chorus. Tenor.
Treble & Alto.
The God they re - ly on, Their strength shall renew, Till each brought to Zi - on, His glo - ry shall view, Shall view, shall view.
Bass.

ANTHEM. Let Mount Zion rejoice.

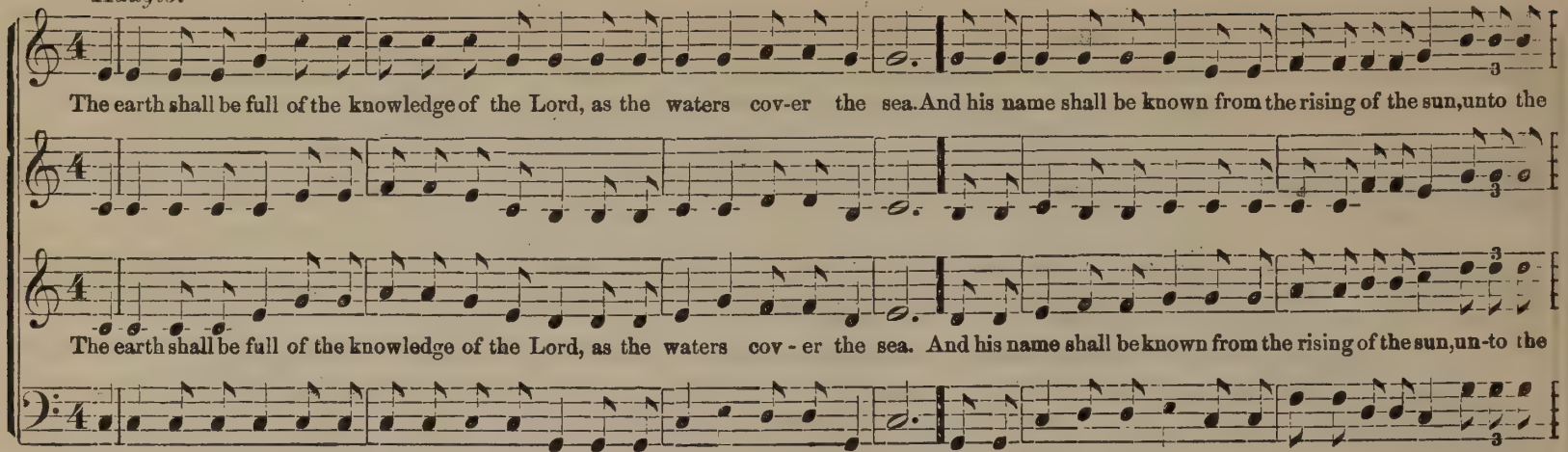
LAMBILOTTE.



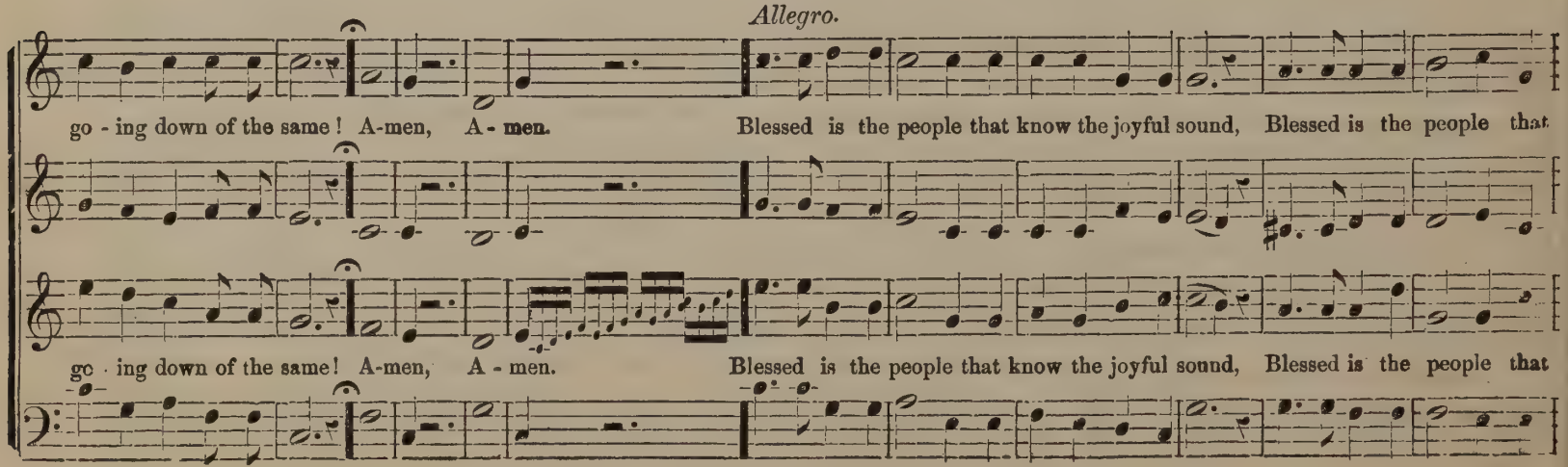
ANTHEM. The earth shall be full.

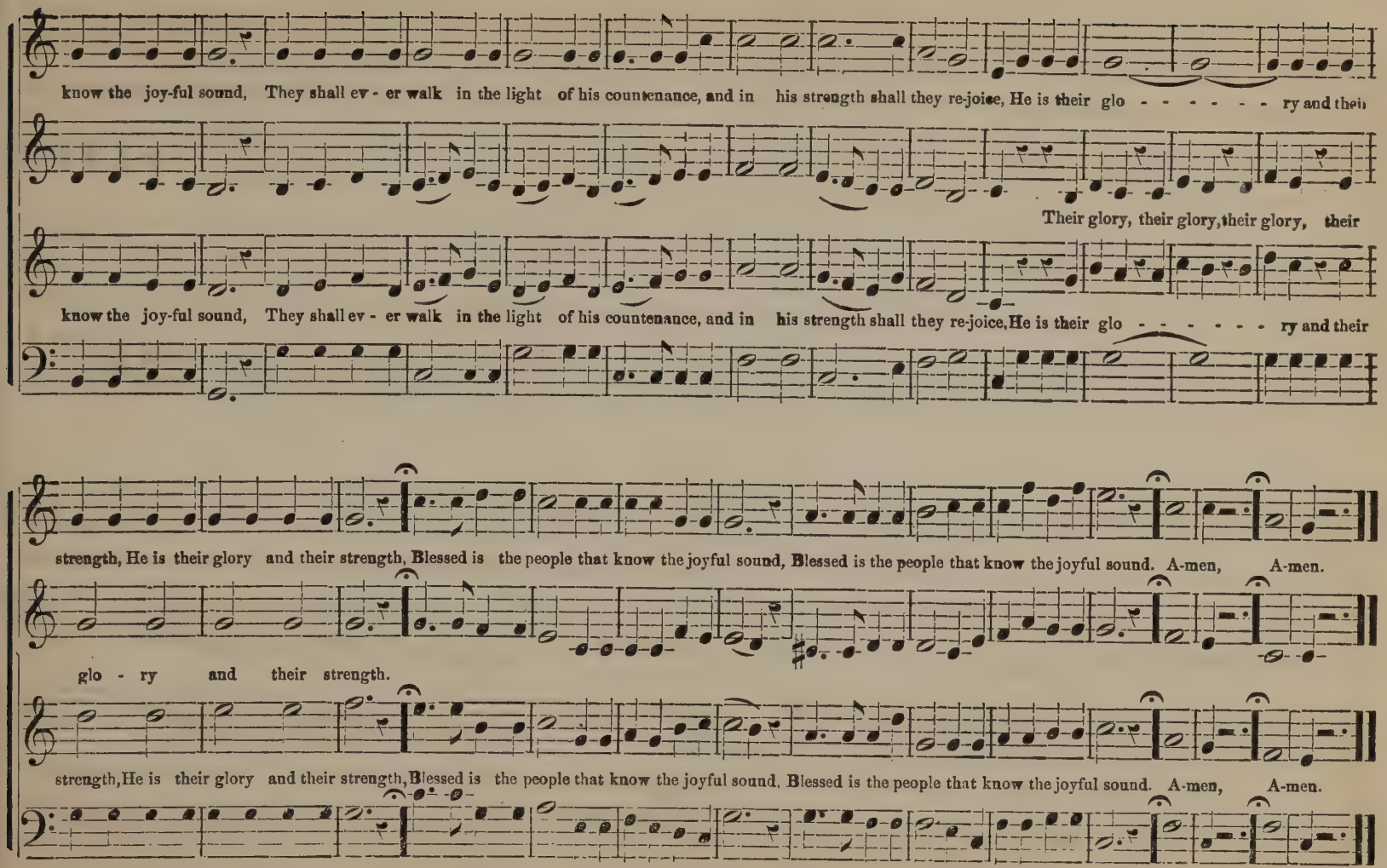
Arranged by A. N. JOHNSON.

Adagio.



Allegro.
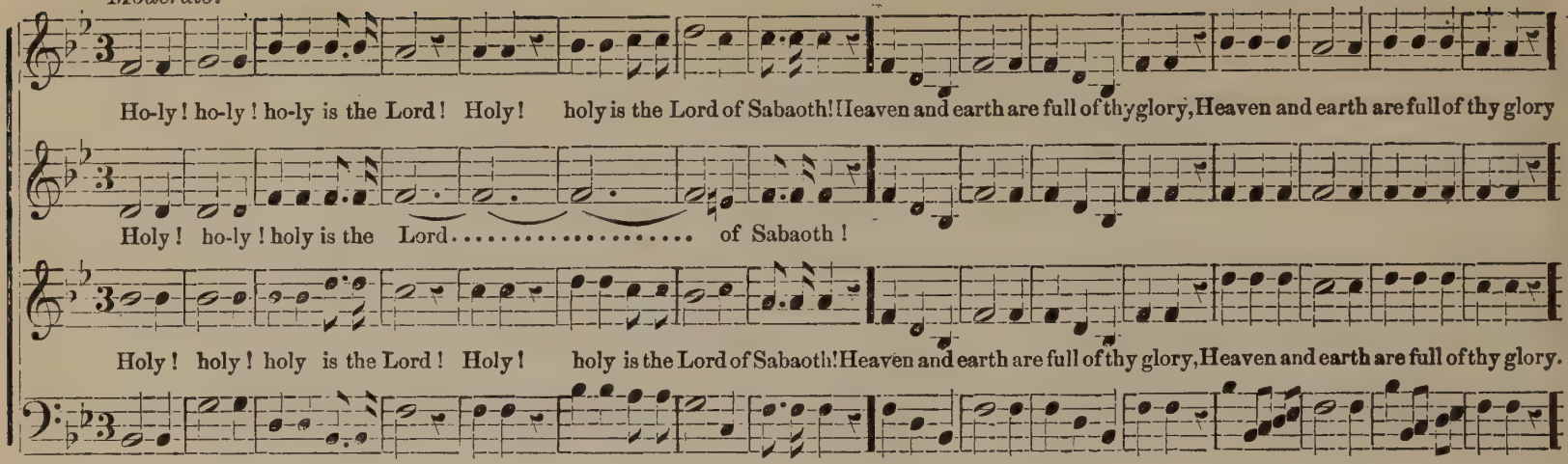



know the joy-ful sound, They shall ev - er walk in the light of his countenance, and in his strength shall they re-joice, He is their glo - - - - - - ry and their
Their glory, their glory, their glory, their
know the joy-ful sound, They shall ev - er walk in the light of his countenance, and in his strength shall they re-joice, He is their glo - - - - - - ry and their
strength, He is their glory and their strength, Blessed is the people that know the joyful sound, Blessed is the people that know the joyful sound. A-men, A-men.
glo - ry and their strength.
strength, He is their glory and their strength, Blessed is the people that know the joyful sound, Blessed is the people that know the joyful sound. A-men, A-men.

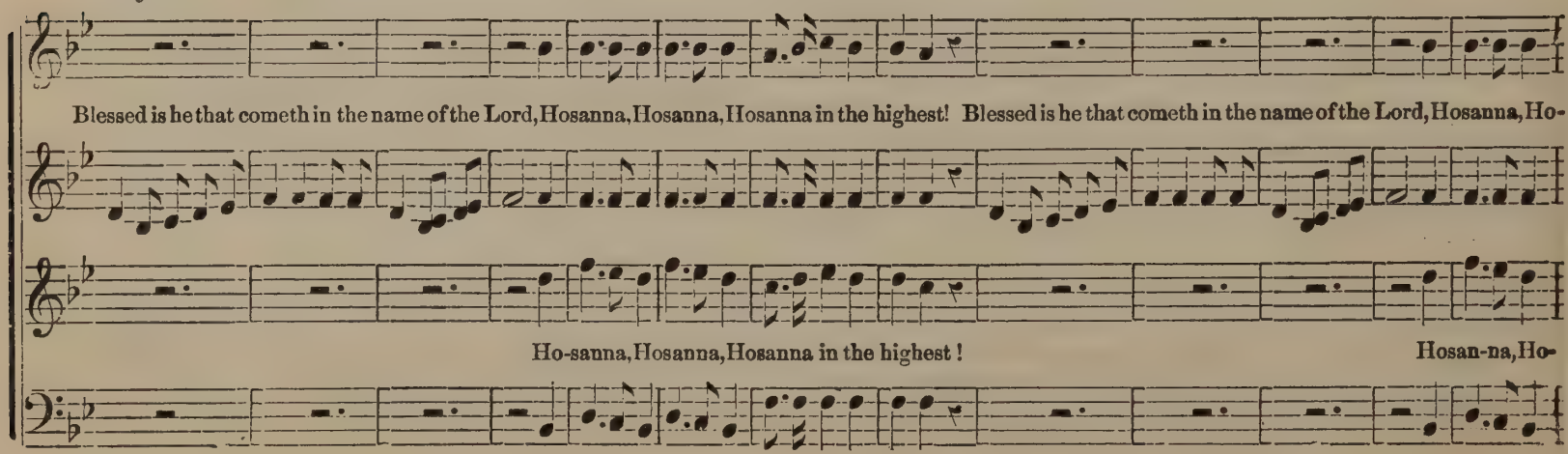
ANTHEM. Holy is the Lord.
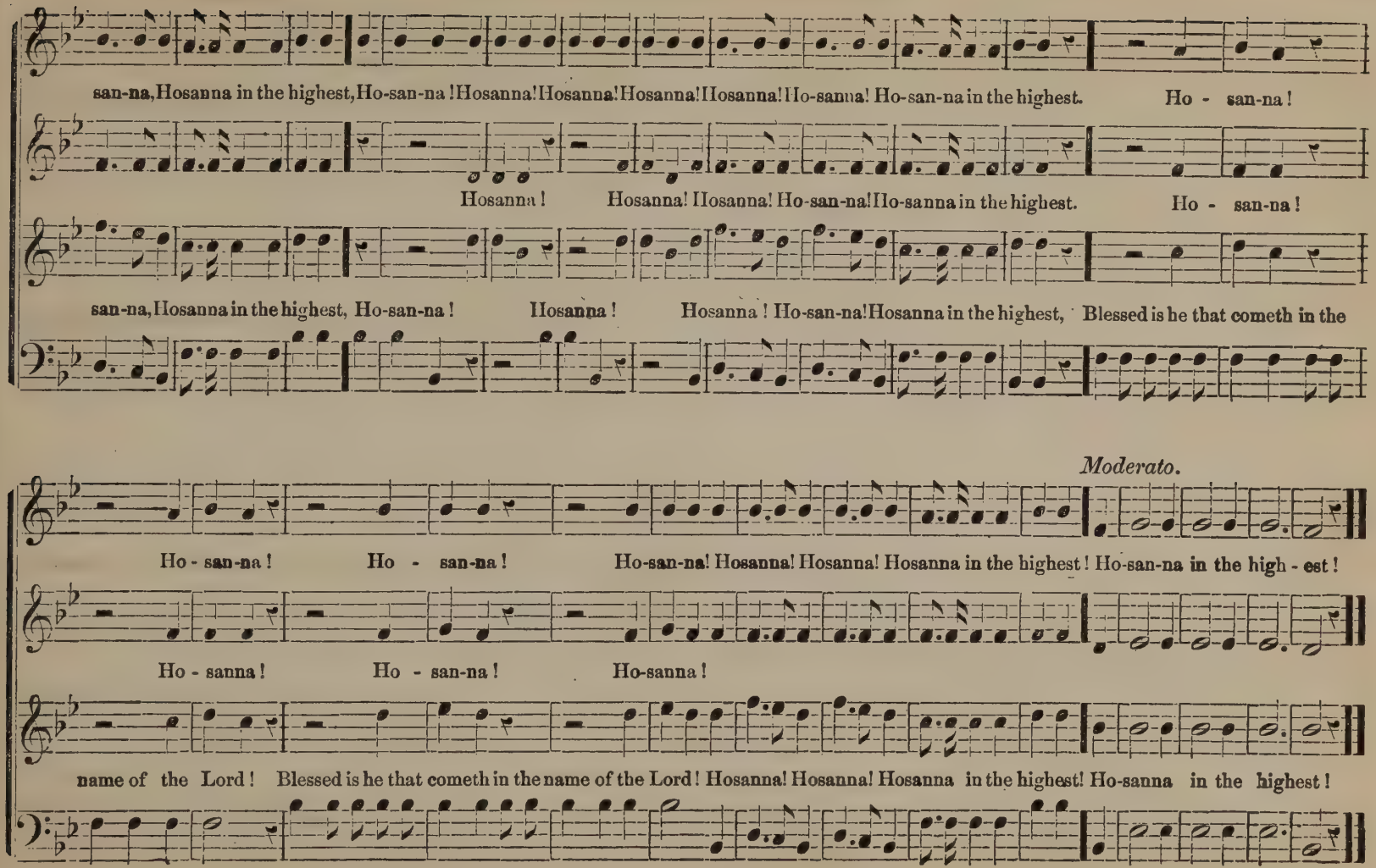
DR. LOWELL MASON.

Moderato.



Allegro.

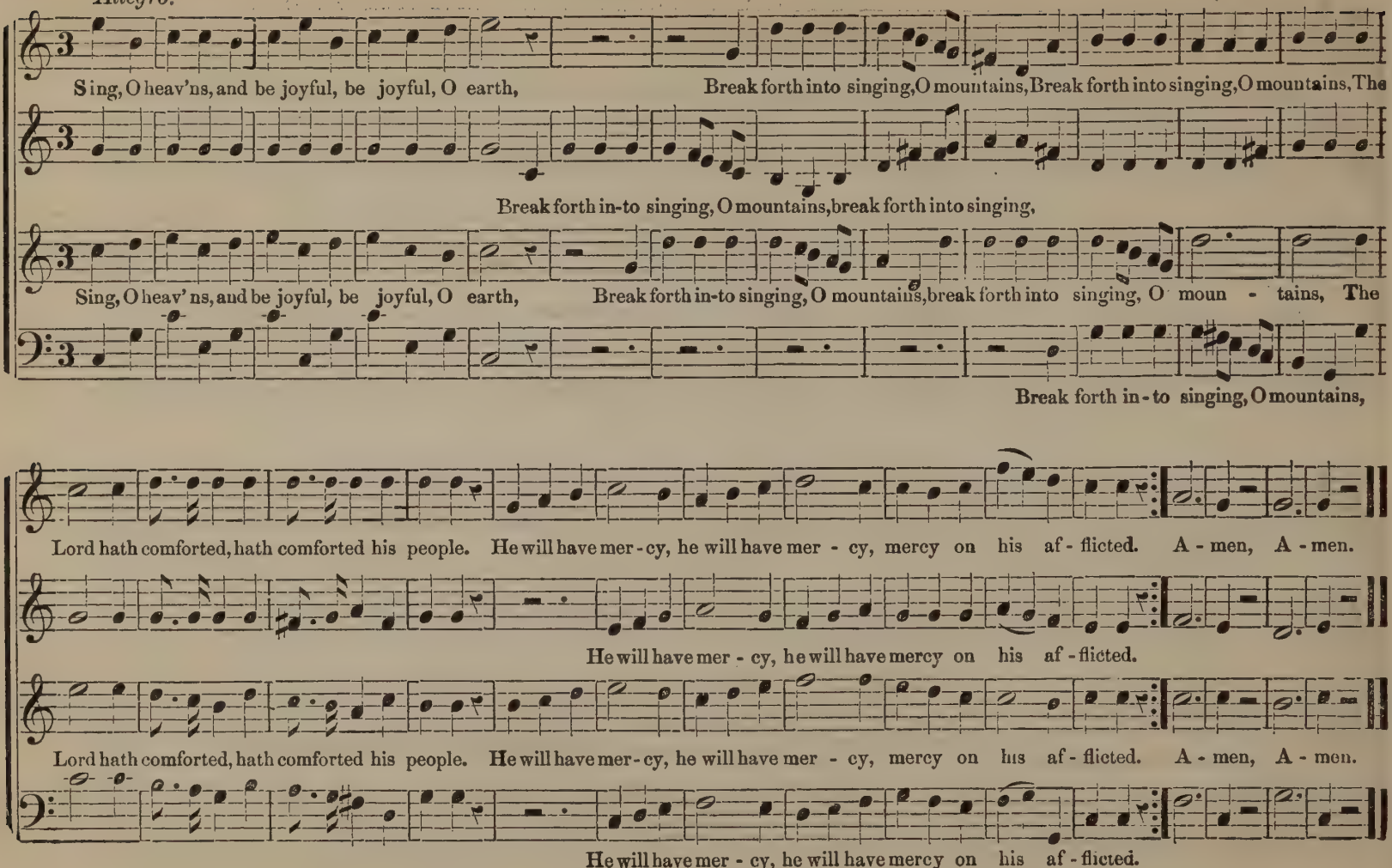


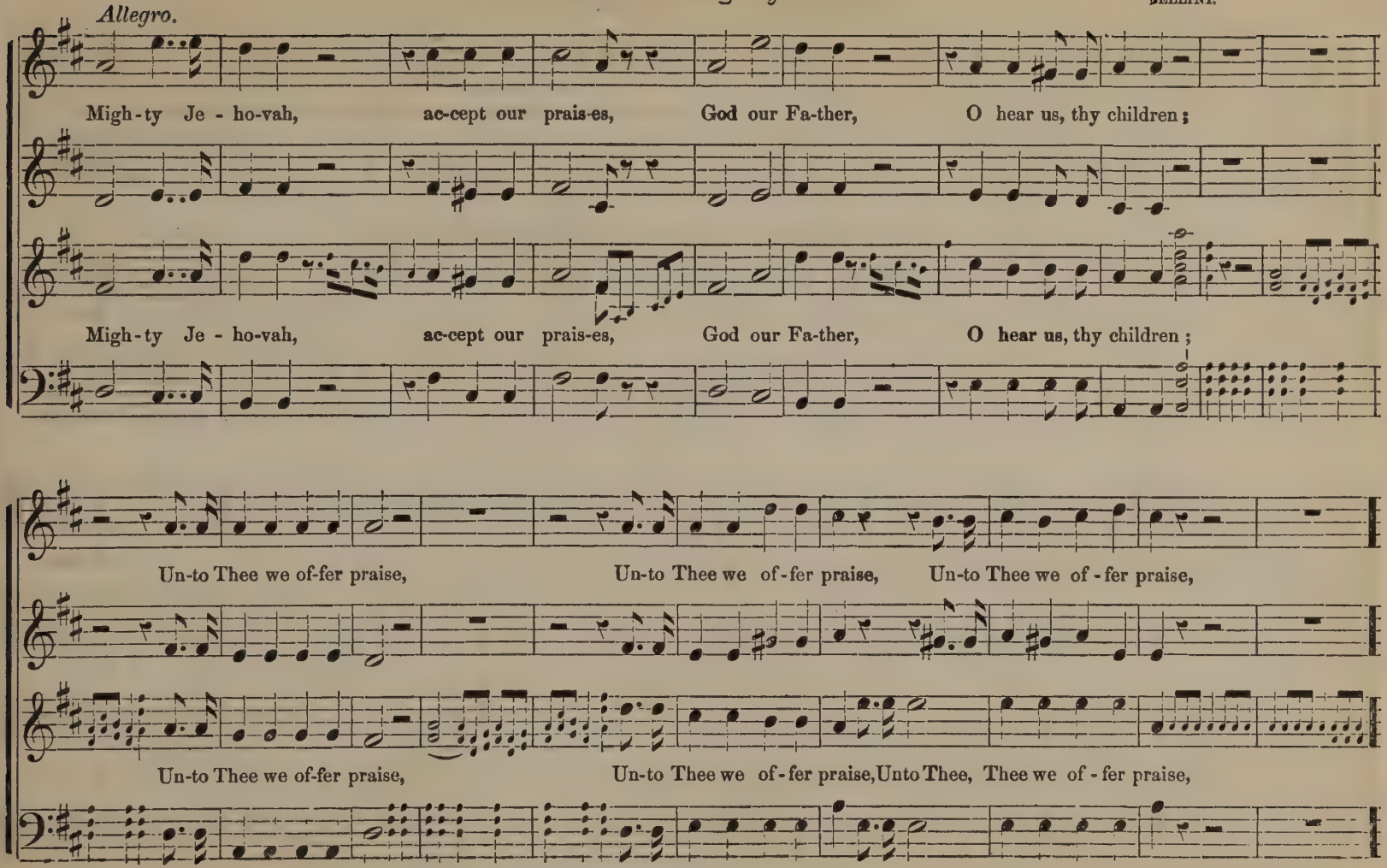

san-na, Hosanna in the highest, Ho-san-na! Hosanna! Hosanna! Hosanna! Hosanna! Ho-sanna! Ho-san-na in the highest. Ho - san-na!
Hosanna! Hosanna! Hosanna! Ho-san-na! Ho-sanna in the highest. Ho - san-na!
san-na, Hosanna in the highest, Ho-san-na! Hosanna! Hosanna! Ho-san-na! Hosanna in the highest, Blessed is he that cometh in the
Moderato.
Ho - san-na! Ho - san-na! Ho-san-na! Hosanna! Hosanna! Hosanna in the highest! Ho-san-na in the high - est!
Ho - sanna! Ho - san-na! Ho-sanna!
name of the Lord! Blessed is he that cometh in the name of the Lord! Hosanna! Hosanna! Hosanna in the highest! Ho-sanna in the highest!

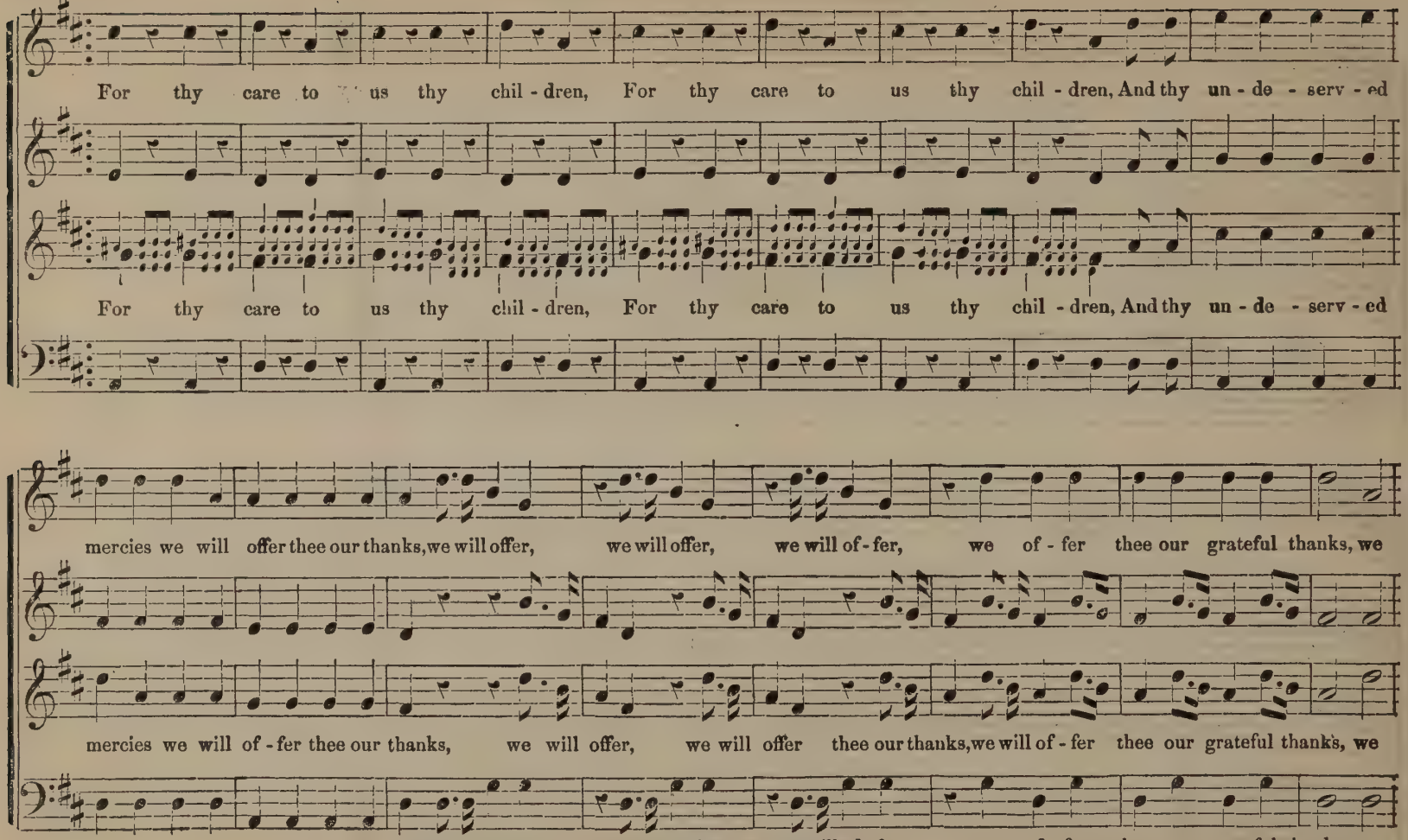
ANTHEM. Sing, O Heavens.
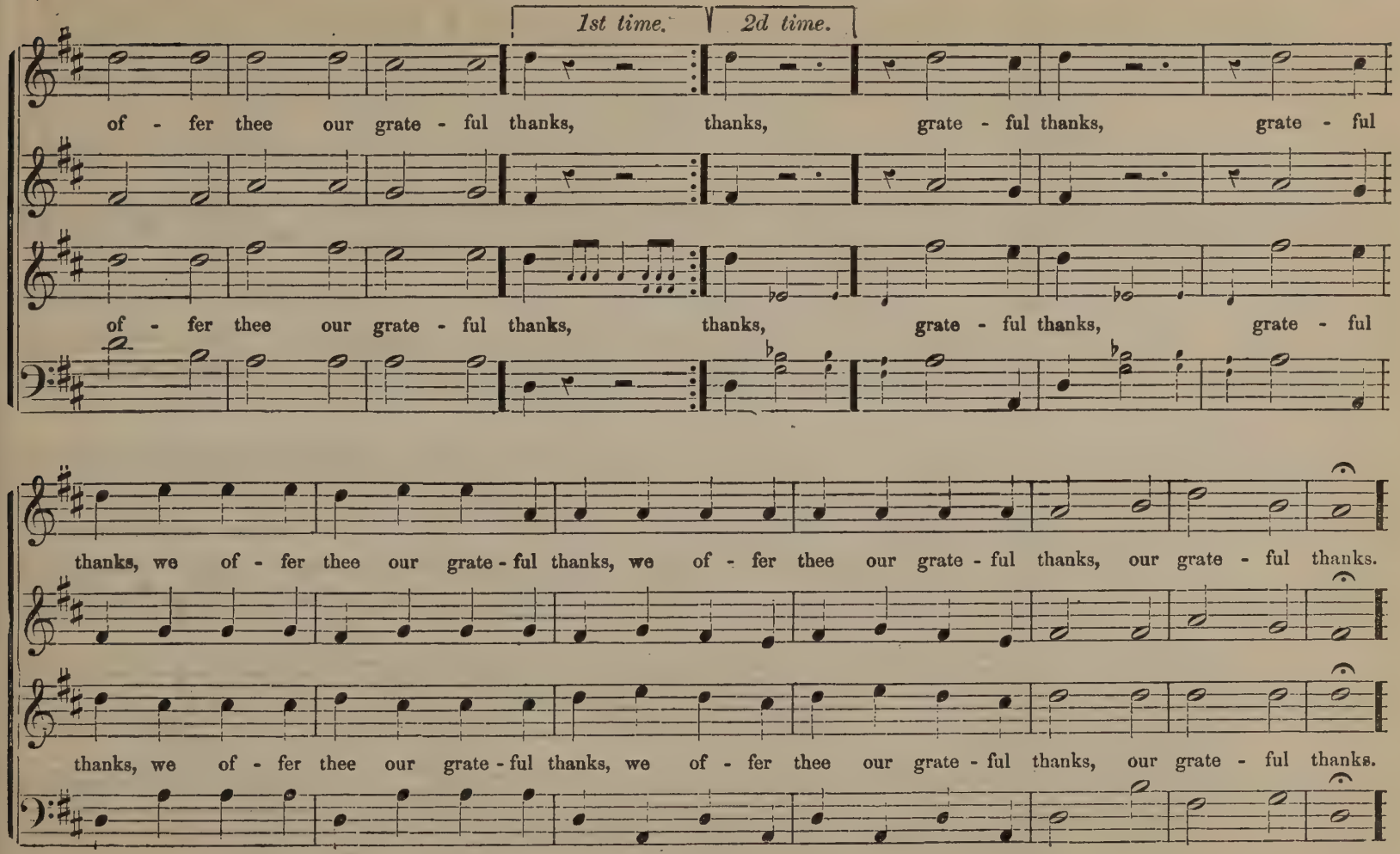
KENT.

Allegro.

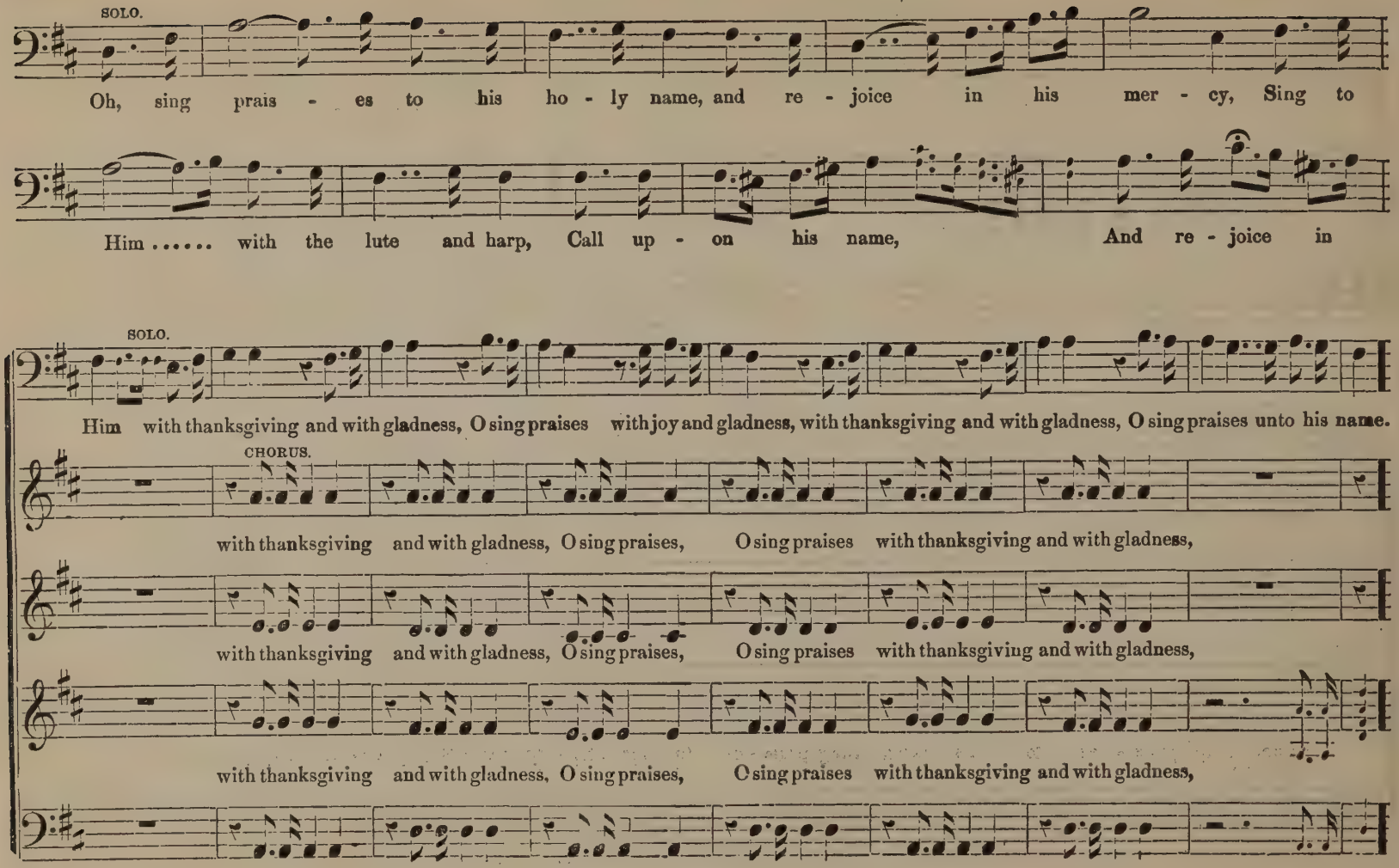


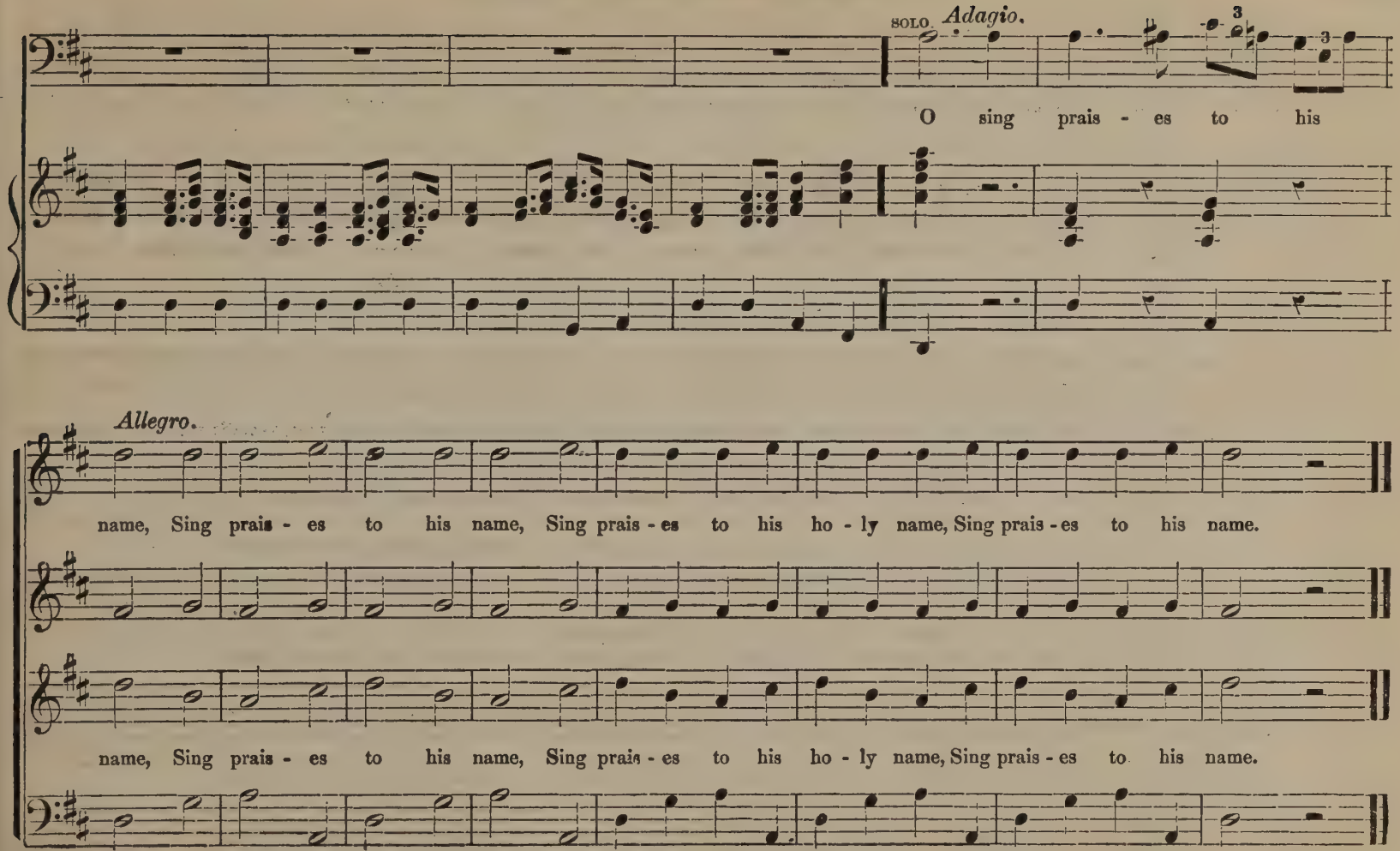

Allegro.
Migh-ty Je - ho-vah, ac-cept our prais-es, God our Fa-ther, O hear us, thy children;
Migh-ty Je - ho-vah, ac-cept our prais-es, God our Fa-ther, O hear us, thy children;
Un-to Thee we of-fer praise, Un-to Thee we of-fer praise, Un-to Thee we of-fer praise,
Un-to Thee we of-fer praise, Un-to Thee we of-fer praise, Unto Thee, Thee we of-fer praise,


For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy un - de - serv - ed
For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy un - de - serv - ed
mercies we will offer thee our thanks, we will offer, we will offer, we will of - fer, we of - fer thee our grateful thanks, we
mercies we will of - fer thee our thanks, we will offer, we will offer thee our thanks, we will of - fer thee our grateful thanks, we
we will of - fer, we will of-fer, we will of - fer, we of - fer thee our grateful thanks, we


1st time.
2d time.
of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful
of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful
thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks.
thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks.

Mighty Jehovah. Continued.

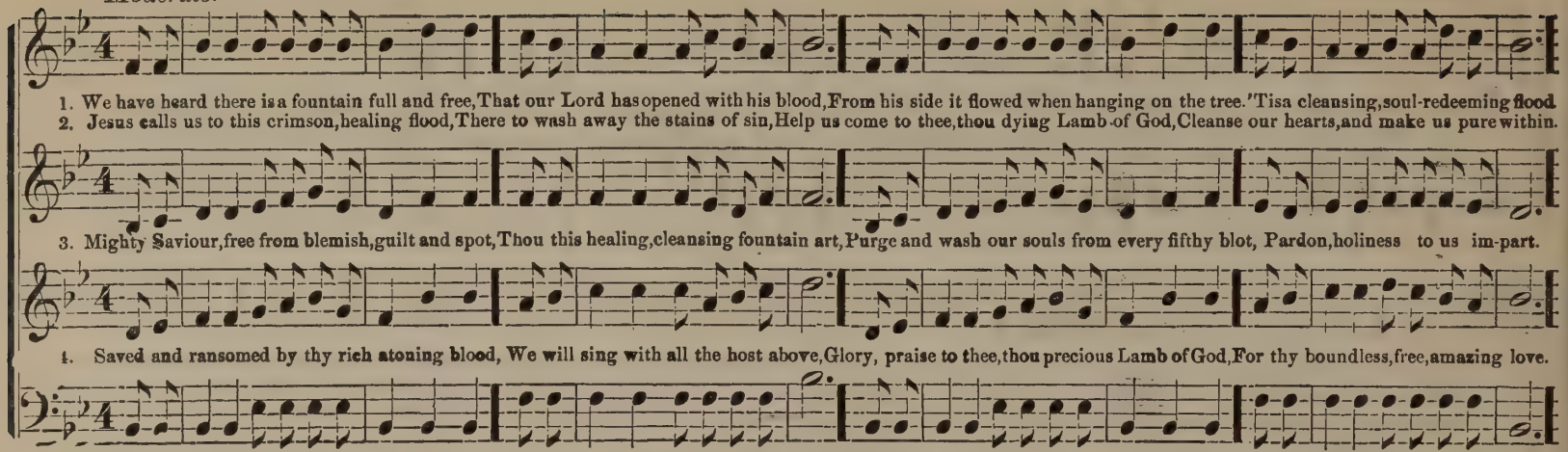



SOLO. Adagio.
O sing prais - es to his
Allegro.
name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.
name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.

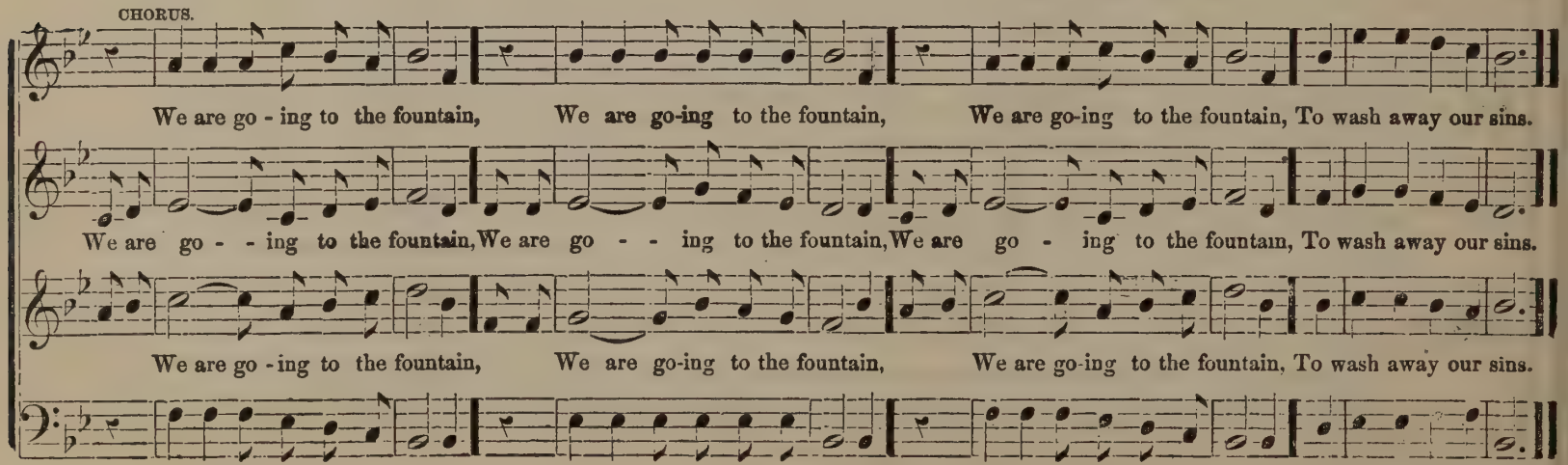
Going to the Fountain.

Words by Rev. J. H. MARTIN. From "Good News," by permission. Dr. A. B. EVERETT.

Moderato. QUARTETTE.



CHORUS.
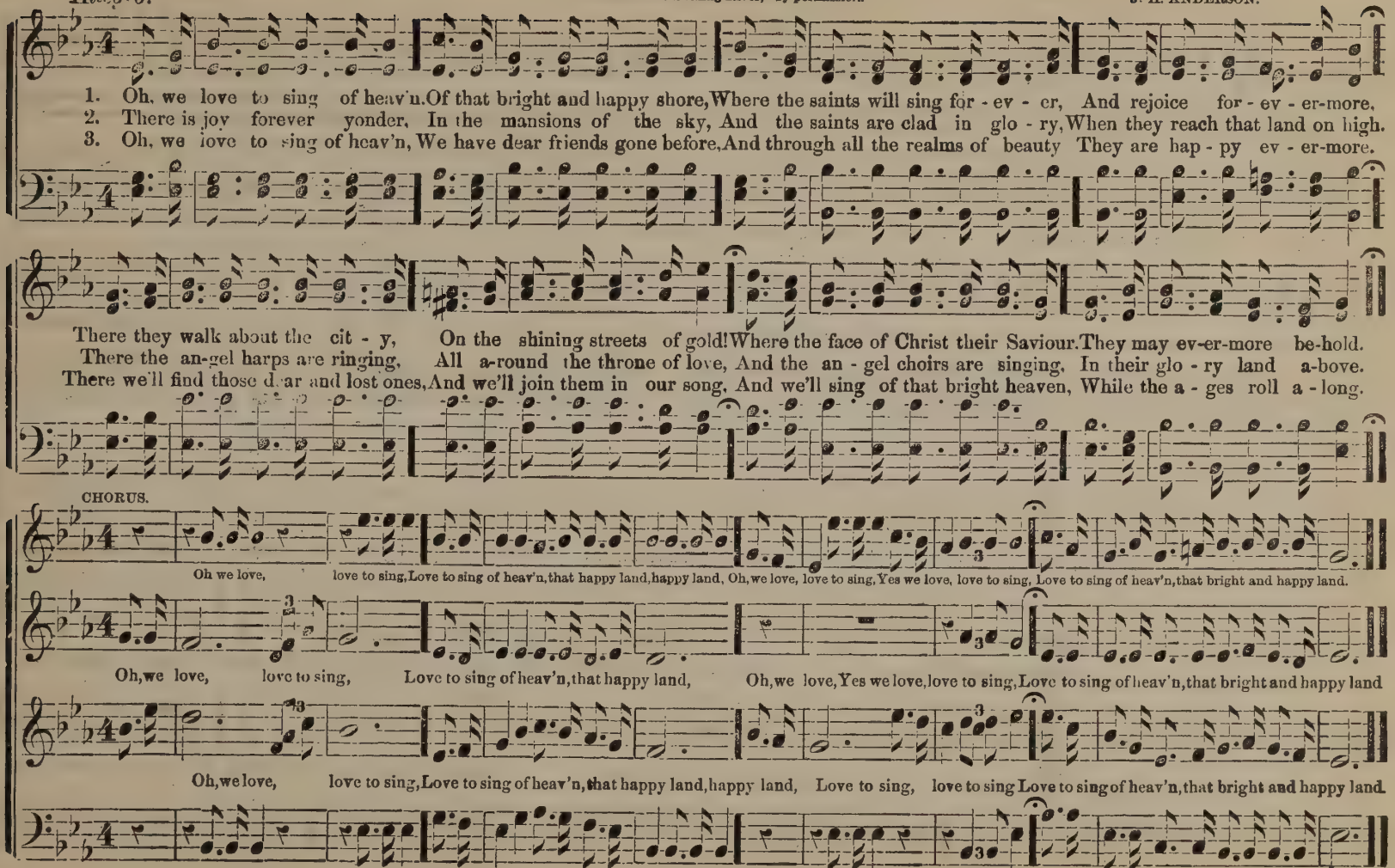


We love to sing of Heaven.

Allegro. QUARTET.

From "The Shining River," by permission.

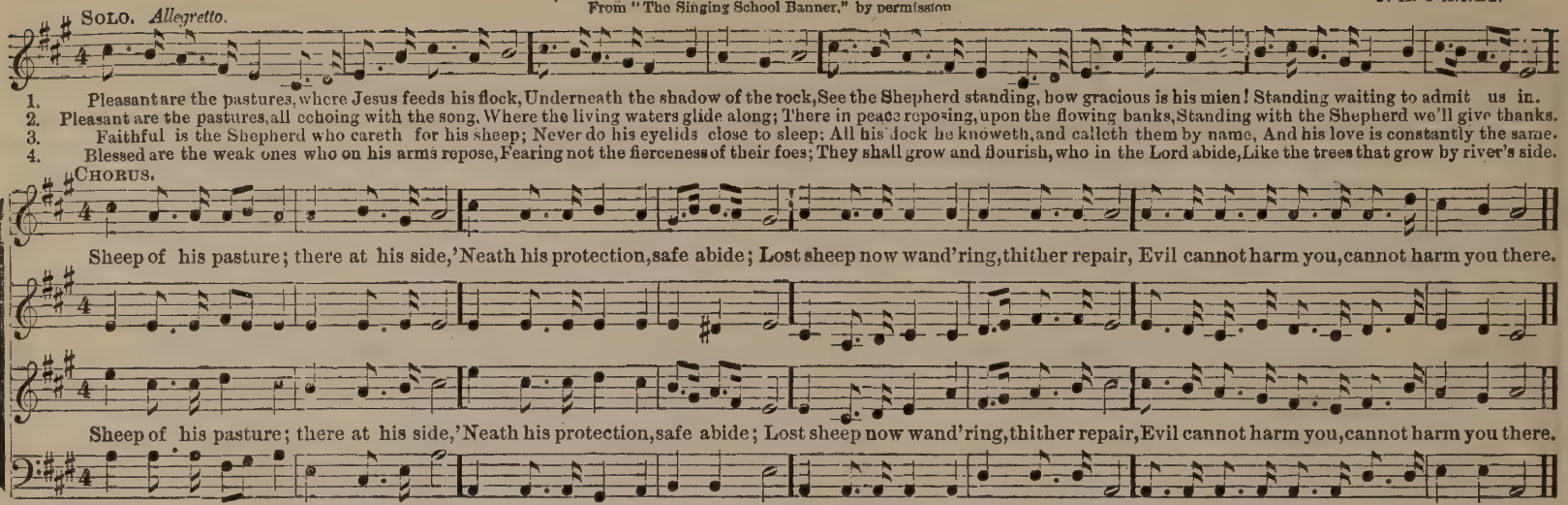
J. H. ANDERSON.



Pleasant are the Pastures.

From "The Singing School Banner," by permission

J. H. TENNEY.

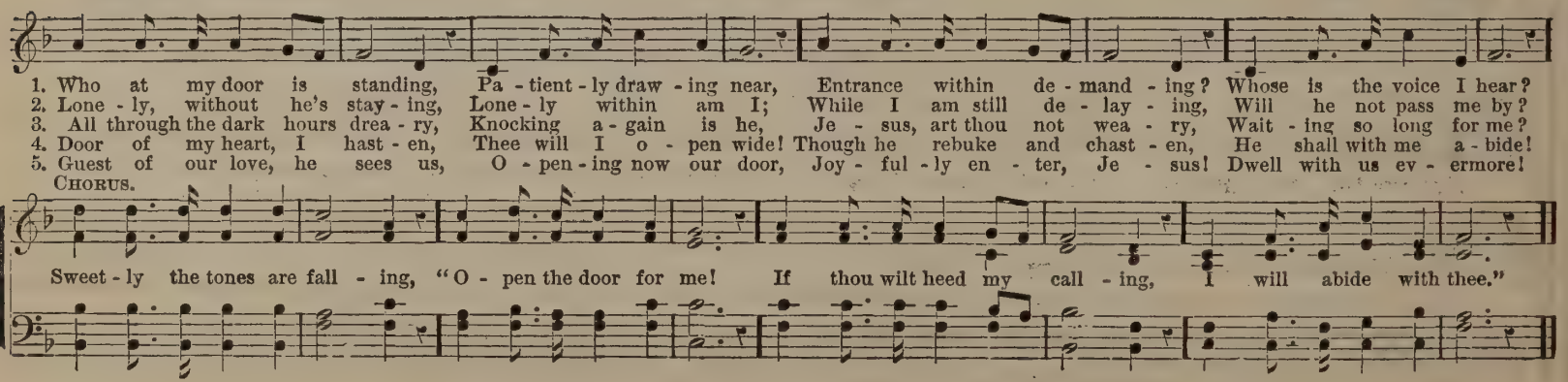


Knocking at the Door.

Words by MRS. M. B. C. SLADE.

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DR. A. B. EVERETT.

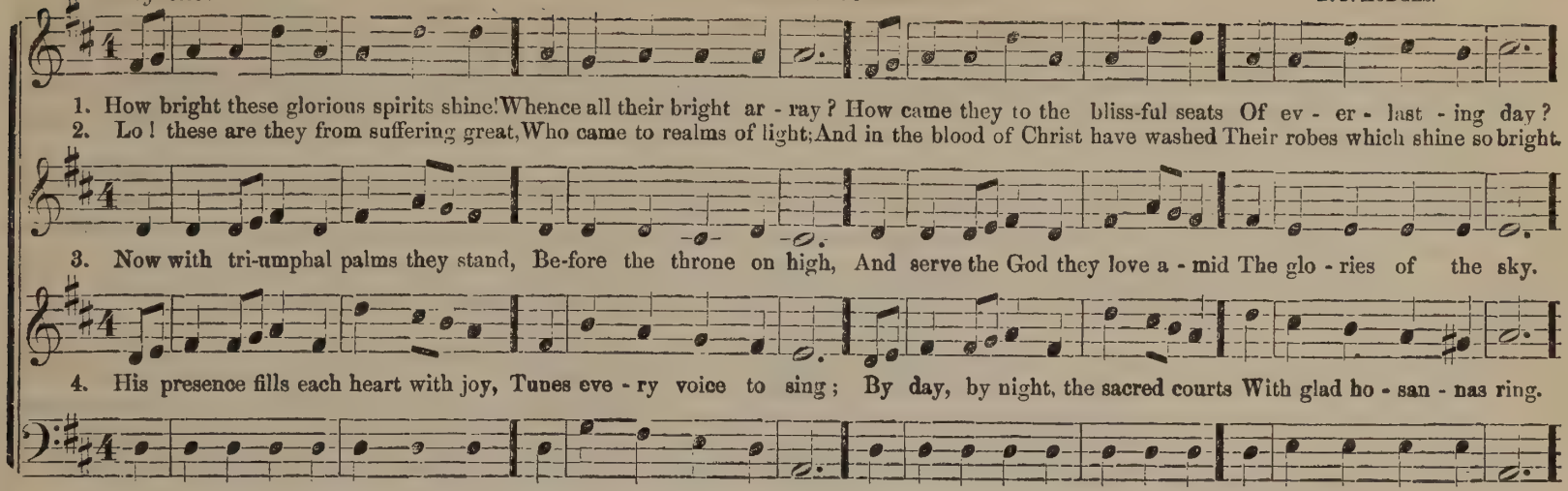


My Home, Sweet Home.

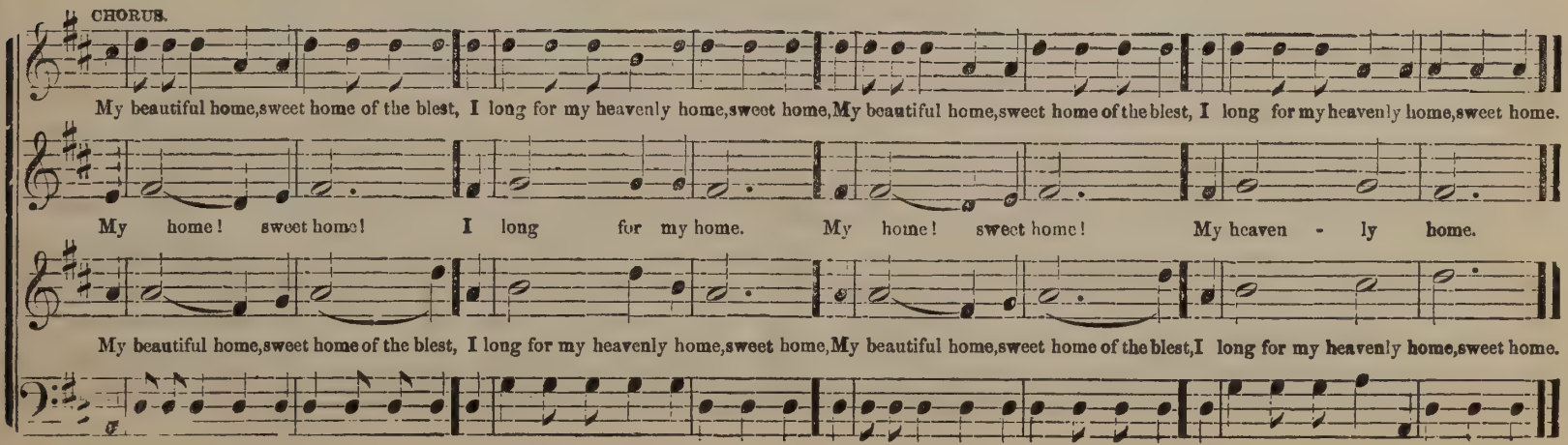
Allegretto. QUARTETTE.

From "Golden Sunbeams," by permission.

D. F. HODGES.
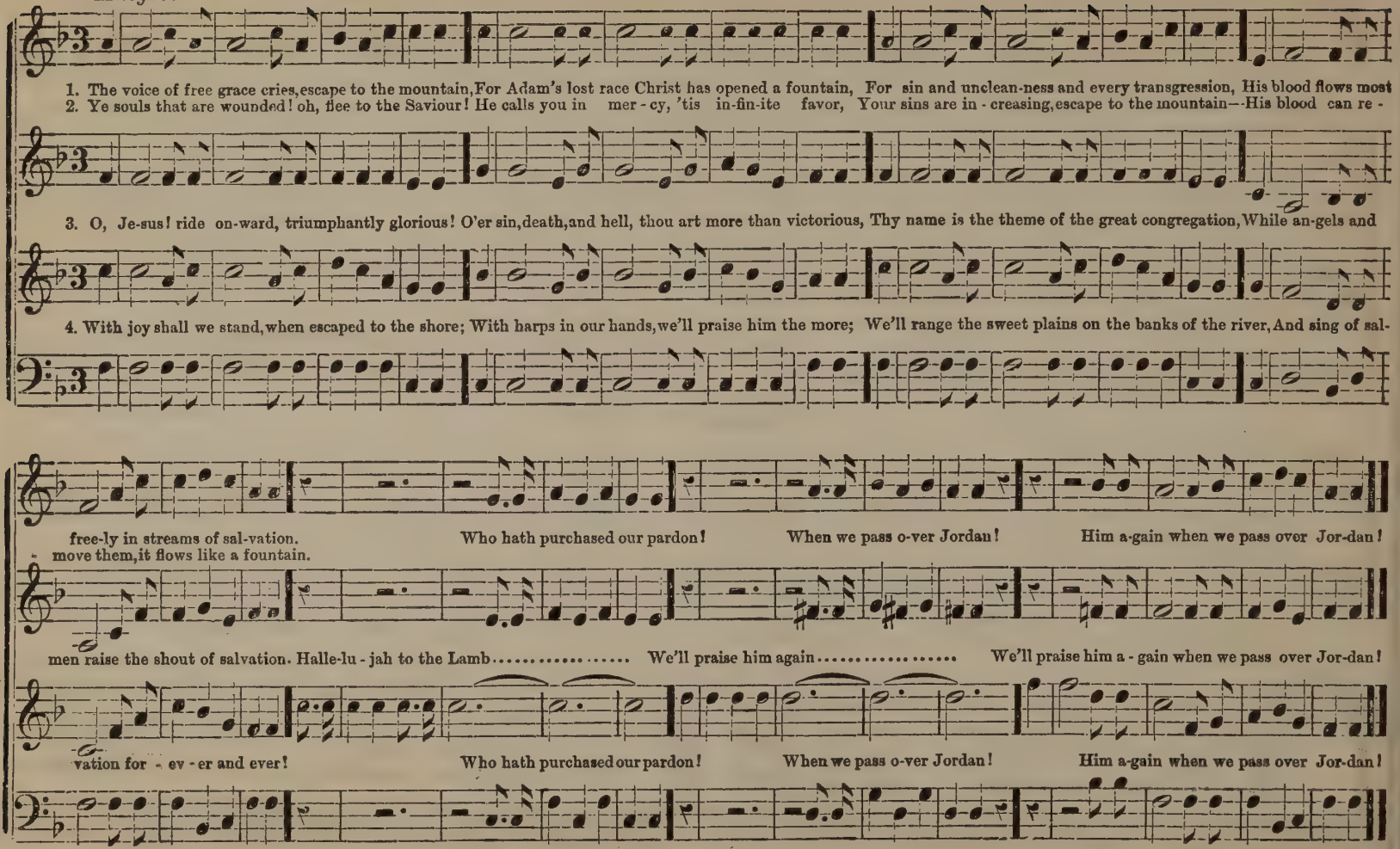


CHORUS.



The Voice of free Grace.

A. N. JOHNSON.
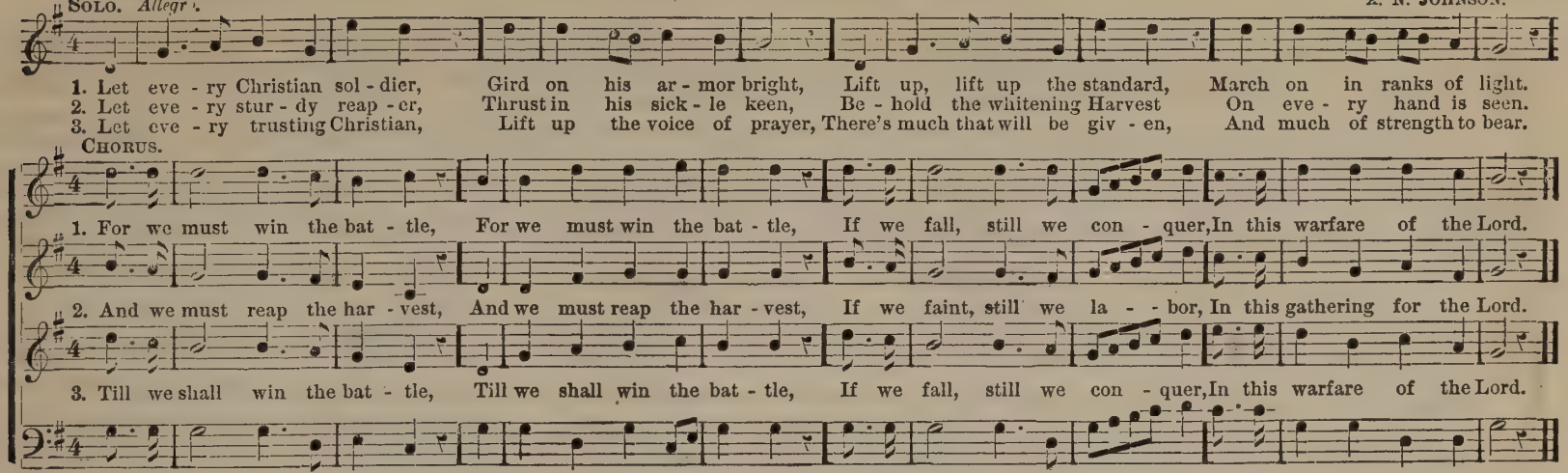
Allegro.



The Warfare of the Lord.
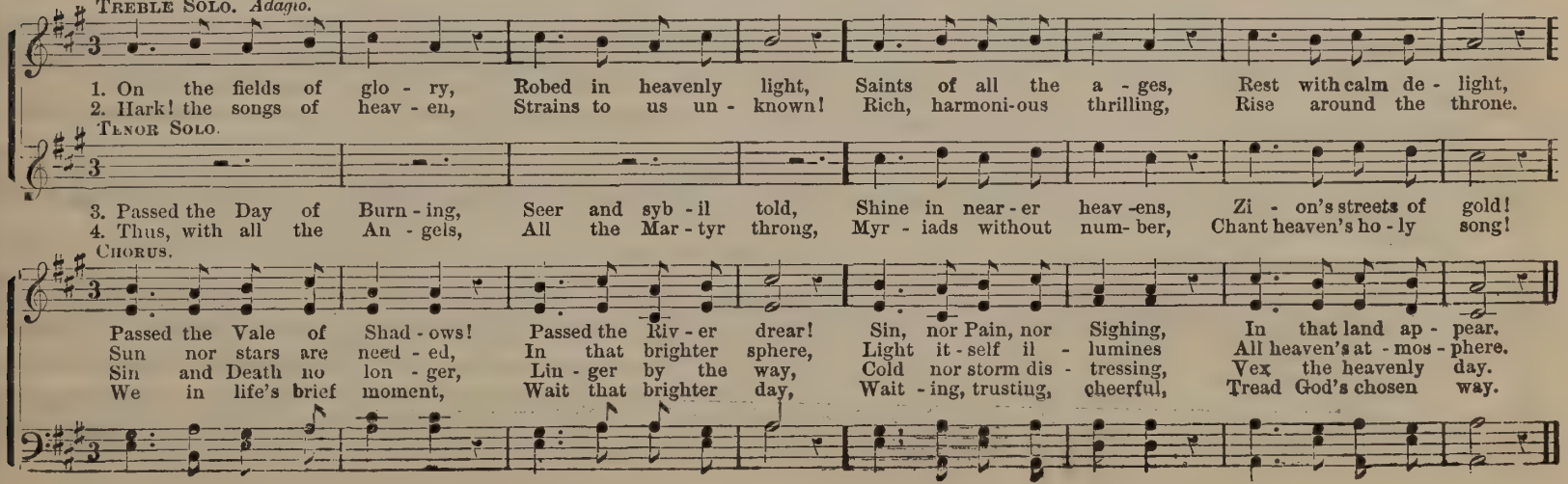
Words by J. C. JOHNSON.

A. N. JOHNSON.



The Saints' Rest.

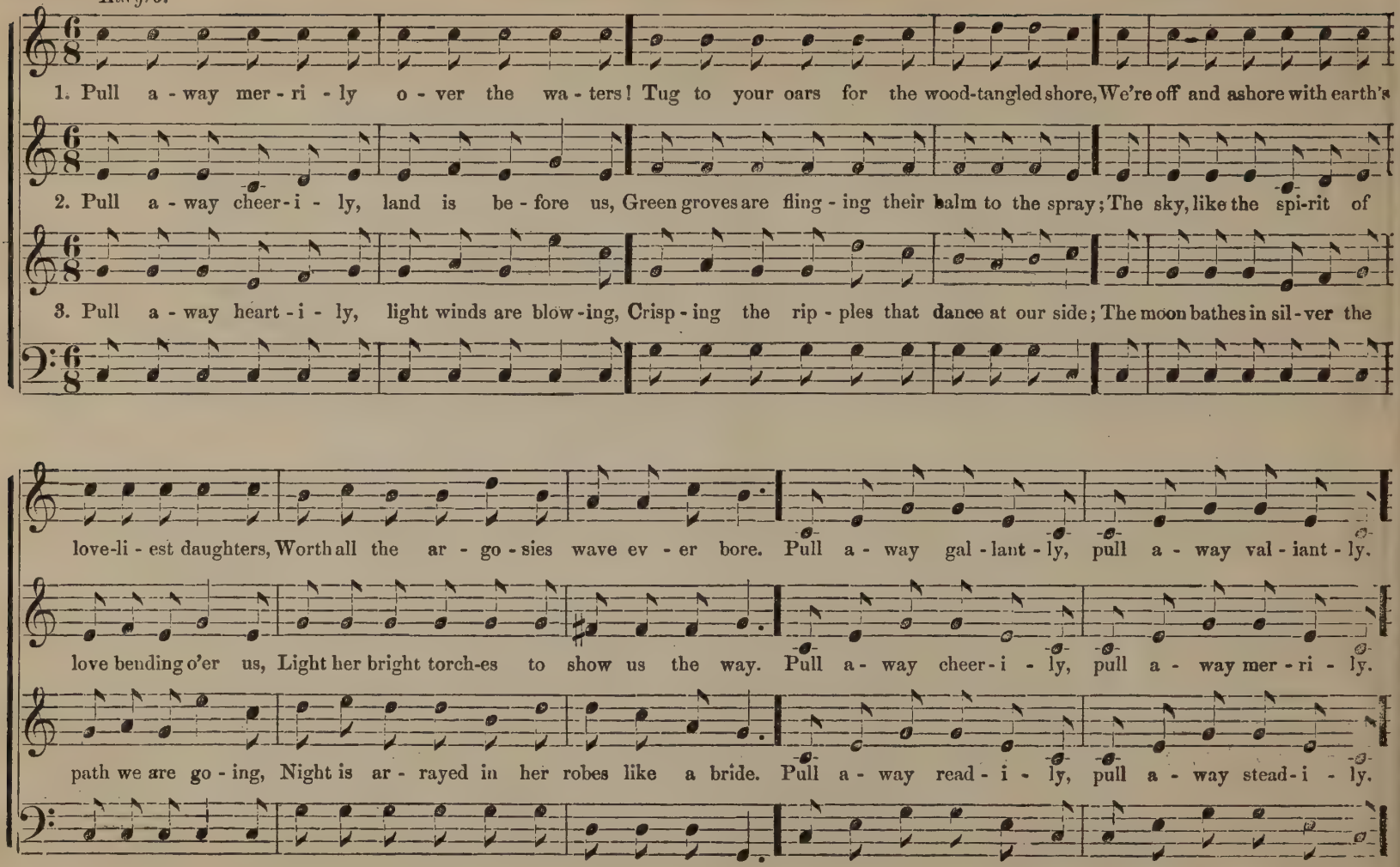
Words by J. C. JOHNSON.

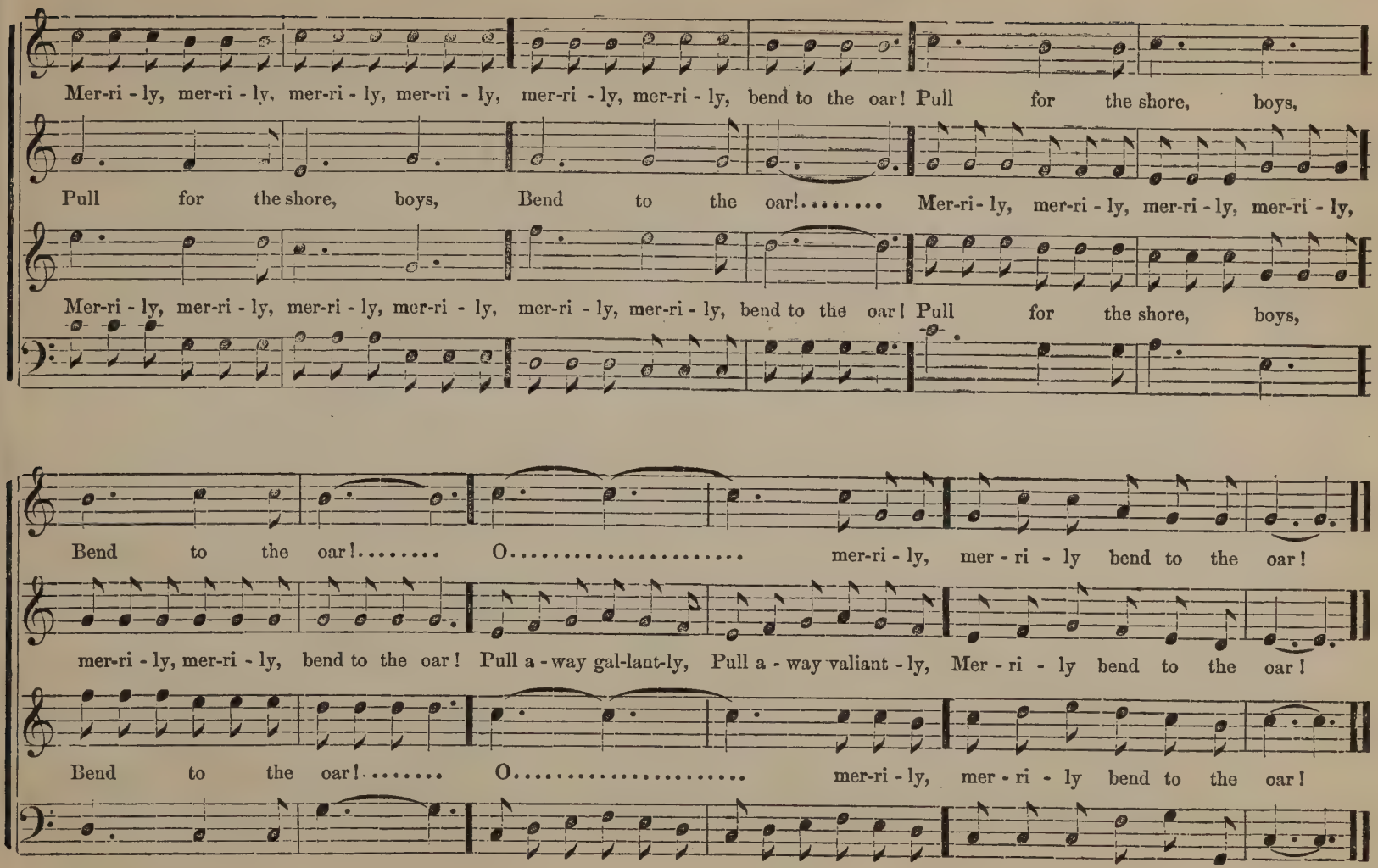


Pull away, merrily.

J. H. TENNEY.

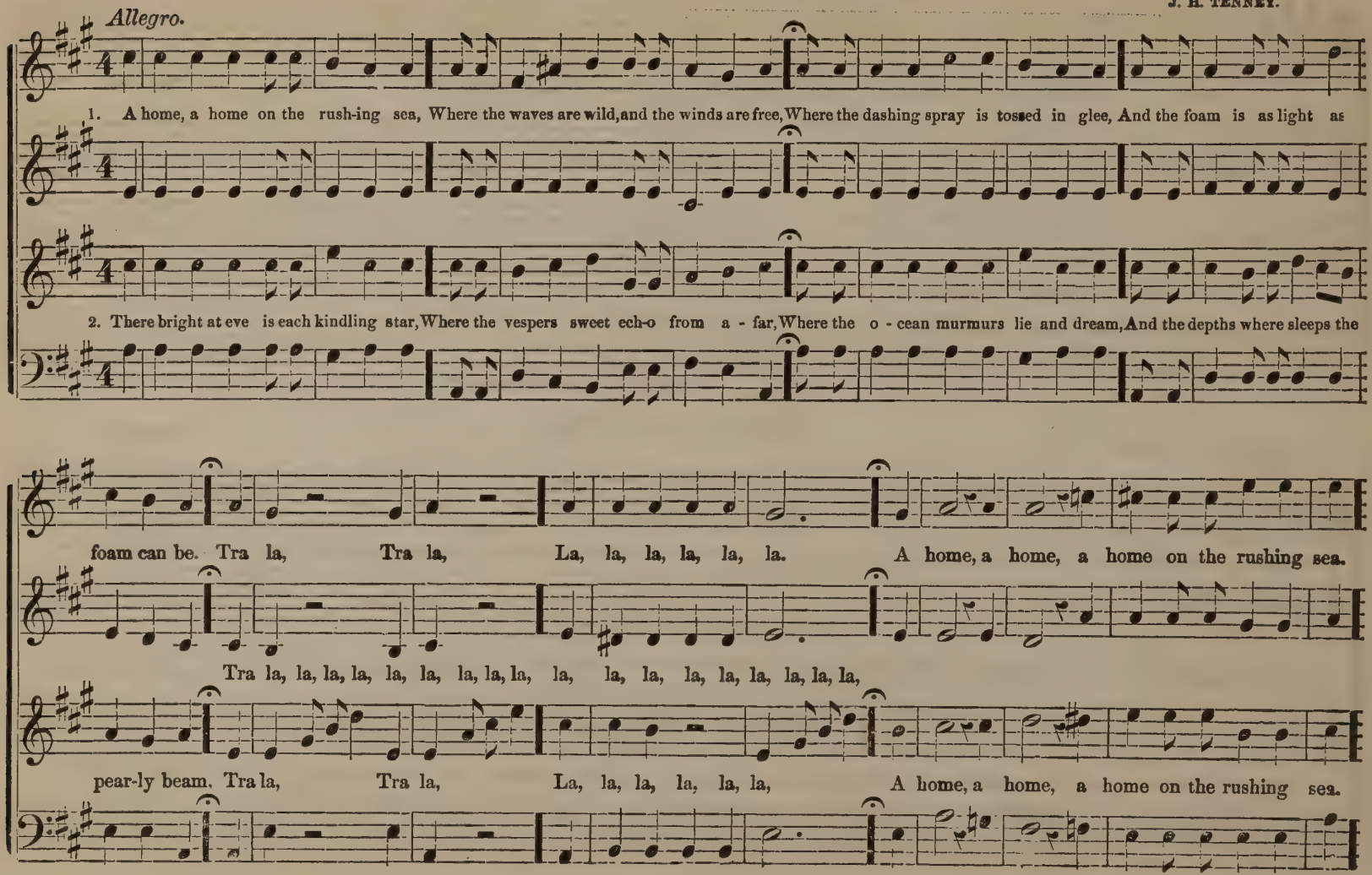
Allegro.

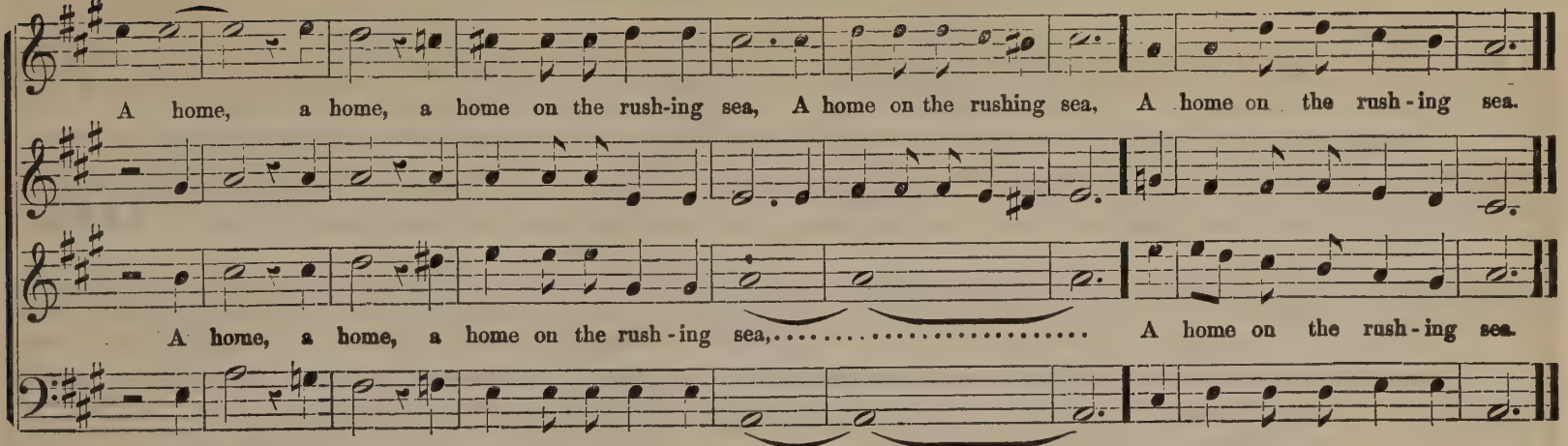



Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, bend to the oar! Pull for the shore, boys,
Pull for the shore, boys, Bend to the oar!..... Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly,
Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, bend to the oar! Pull for the shore, boys,
Bend to the oar!..... O..... mer-ri - ly, mer - ri - ly bend to the oar!
mer-ri - ly, mer-ri - ly, bend to the oar! Pull a - way gal-lant-ly, Pull a - way valiant - ly, Mer - ri - ly bend to the oar!
Bend to the oar!..... O..... mer-ri - ly, mer - ri - ly bend to the oar!

A Home on the Rushing Sea.

J. H. TENNEY.



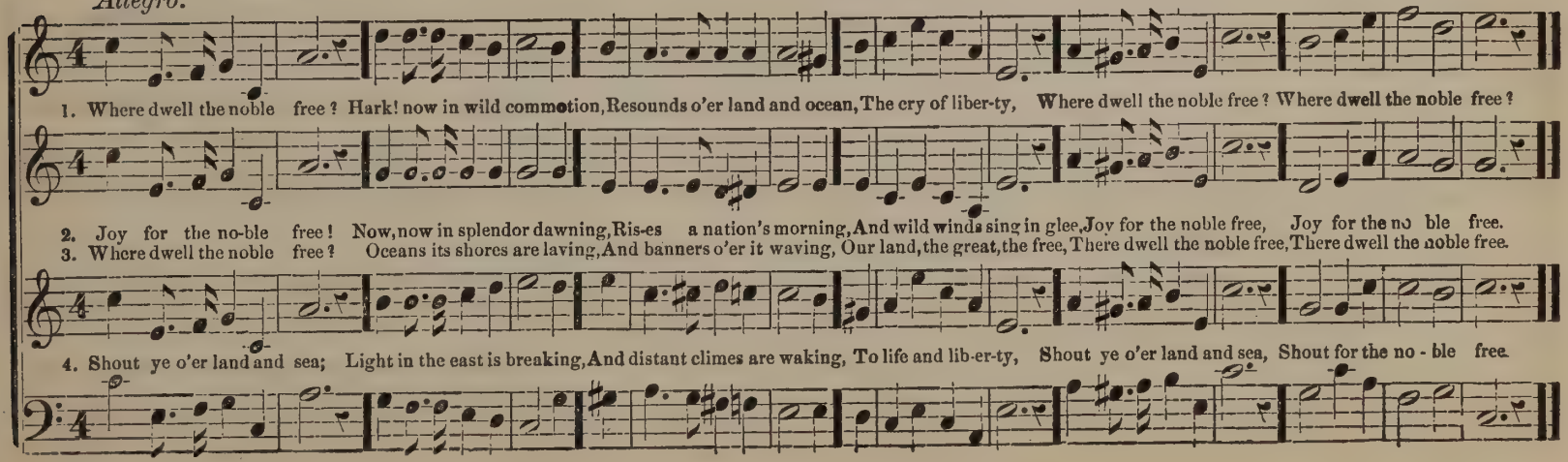


The Noble Free.

Words by J. C. JOHNSON.

GERMAN AIR.

Allegro.



SERENADE.

QUARTETTE. *Moderato.* KUYVETT.

1. Sleep, la-dy! Fair la-dy! Sleep, la-dy! Fair lady! With ro - sy dreams. The winds are hushed! The stars' dim light The Is

The winds are hushed! The stars'.... dim light The world Is ours..

2. Wake, la-dy! Fair la-dy, Wake, lady! Fair la-dy, Dis - pel thy dreams. The winds..... are hushed! The world The stars'..... dim light Is ours.....

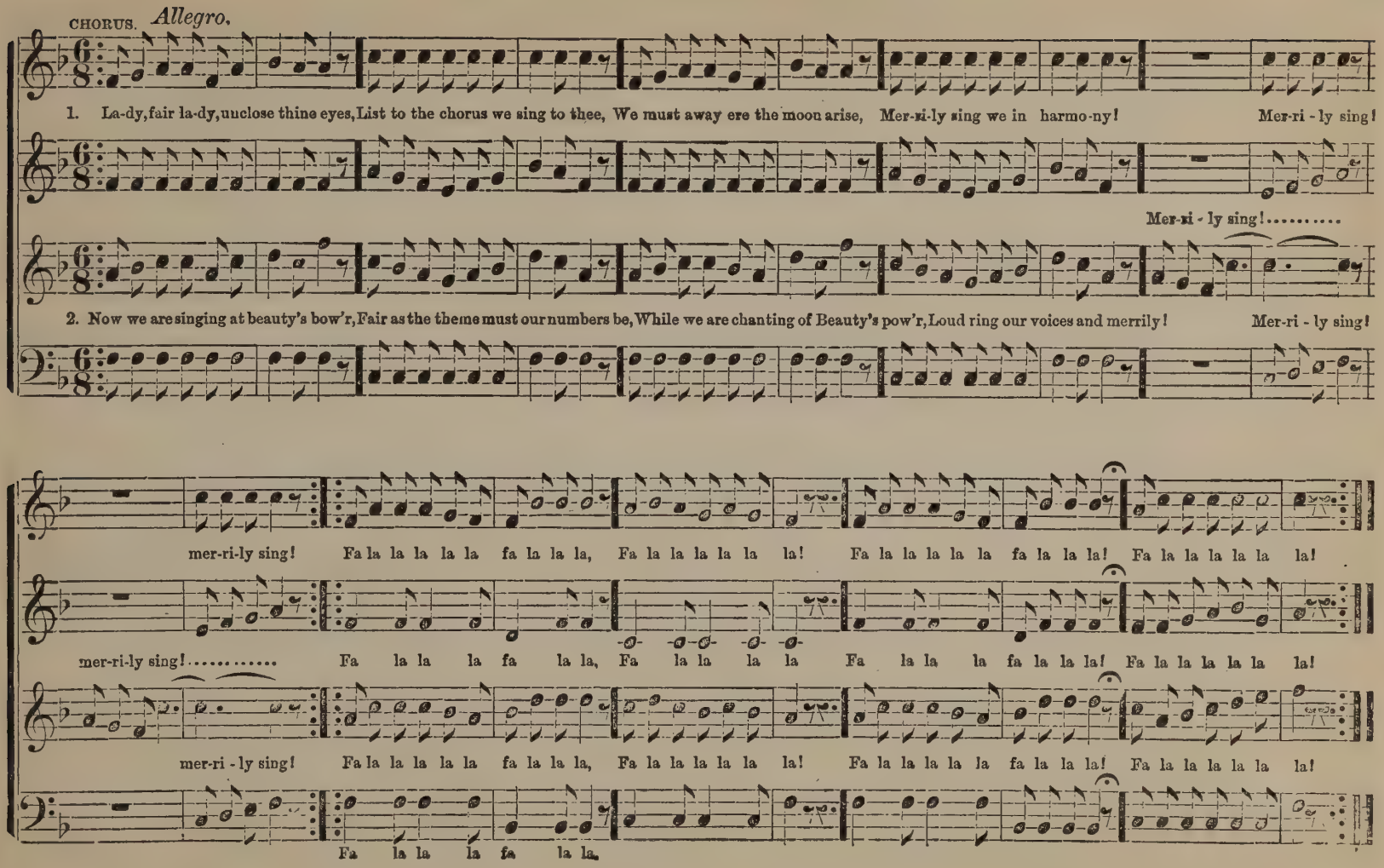
The winds are hushed! The stars' dim light The Is

world is still, ours a - lone, Soft music floats, on perfumed air! Ah! hear it swell!..... To Zephyrs soft we breathe our lay, It floats a - way.

..... is still, The winds are hushed! The world is still! Soft mu - sic floats on per - fumed air! Ah! hear it swell!
..... a-lone, The stars' dim light Is ours a - lone, To Zeph - yrs soft We breathe our lay, It floats a - way.....

..... is still, The winds are hushed! The world is still! Soft mu - sic floats on per - fumed air! Ah! hear it swell!
..... a-lone, The stars' dim light Is ours a - lone, To Zeph - yrs soft We breathe our lay, It floats a - way.....

world is still.
ours a - lone.

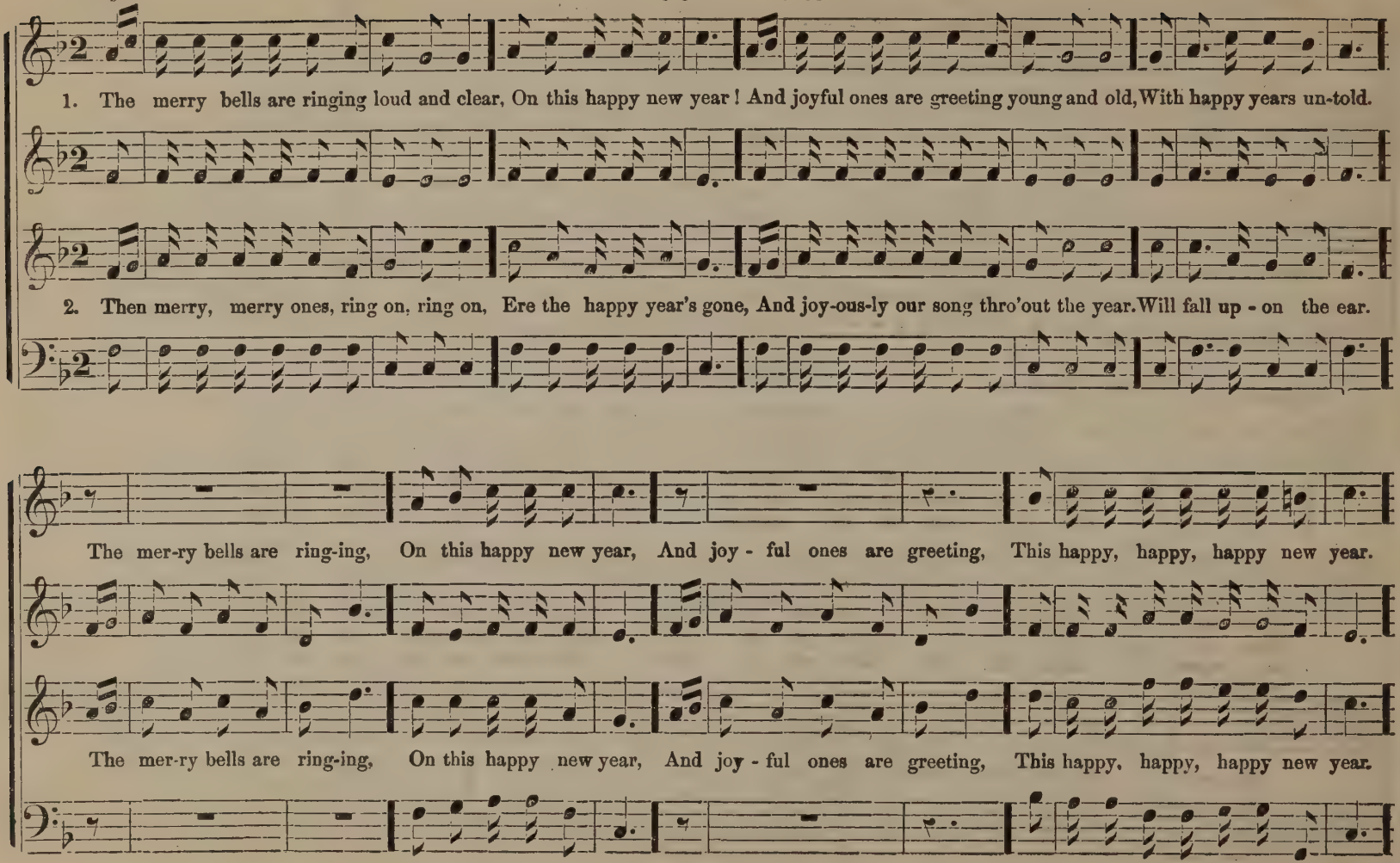

CHORUS. Allegro.
1. La-dy, fair la-dy, unclose thine eyes, List to the chorus we sing to thee, We must away ere the moon arise, Mer-ri-ly sing we in harmo-ny! Mer-ri - ly sing!
Mer-ri - ly sing!.....
2. Now we are singing at beauty's bow'r, Fair as the theme must our numbers be, While we are chanting of Beauty's pow'r, Loud ring our voices and merrily! Mer-ri - ly sing!
mer-ri-ly sing! Fa la la la la la fa la la la, Fa la la la la la la! Fa la la la la la fa la la la! Fa la la la la la la!
mer-ri-ly sing!..... Fa la la la fa la la, Fa la la la la Fa la la la fa la la la! Fa la la la la la la!
mer-ri - ly sing! Fa la la la la la fa la la la, Fa la la la la la la! Fa la la la la la fa la la la! Fa la la la la la la!
Fa la la la fa la la.

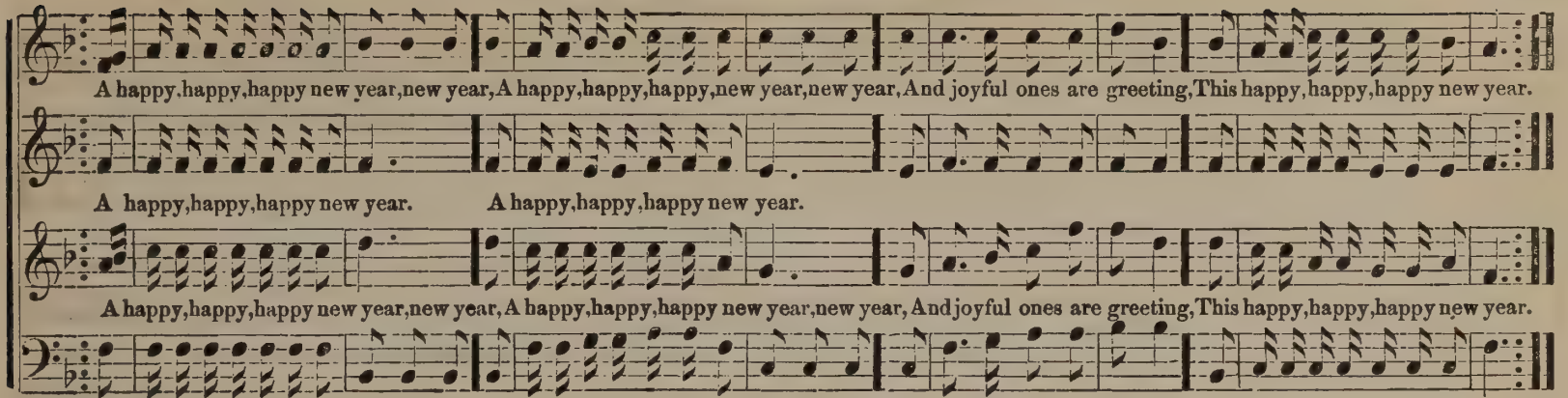
The Merry Bells are Ringing.

From "The Singing School Banner," by permission.

J. H. TENNEY.

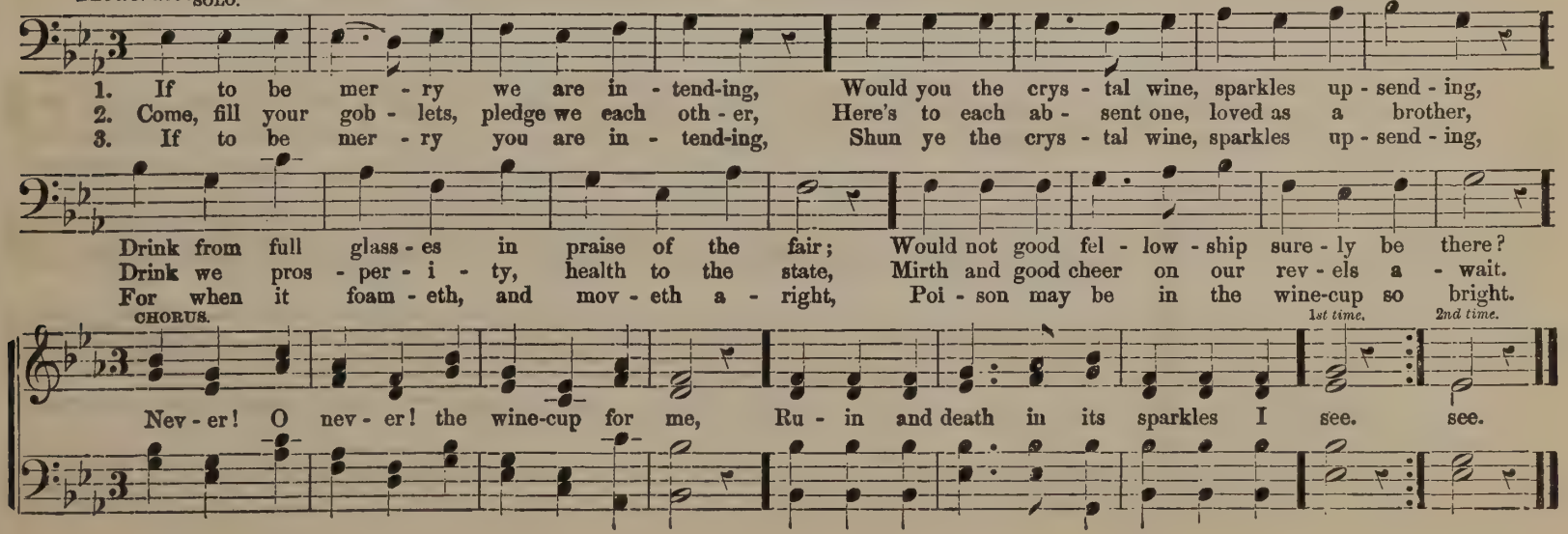
Allegro.





If to be Merry.

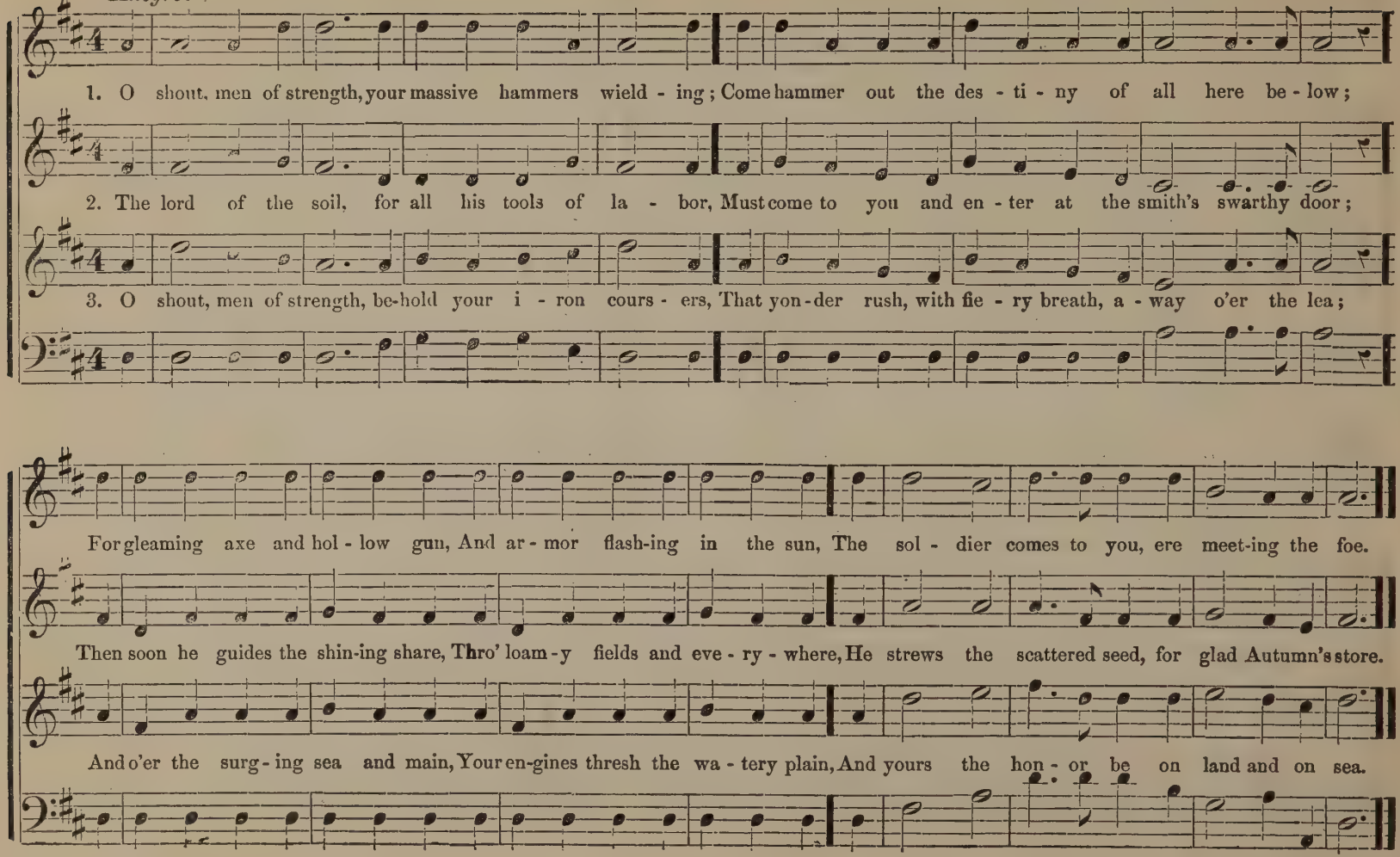
Moderato. SOLO. Words by J. C. JOHNSON. From the Opera "Zauberflote."



Men of Strength.

Words by J. C. JOHNSON. GERMAN STUDENT'S TUNE.
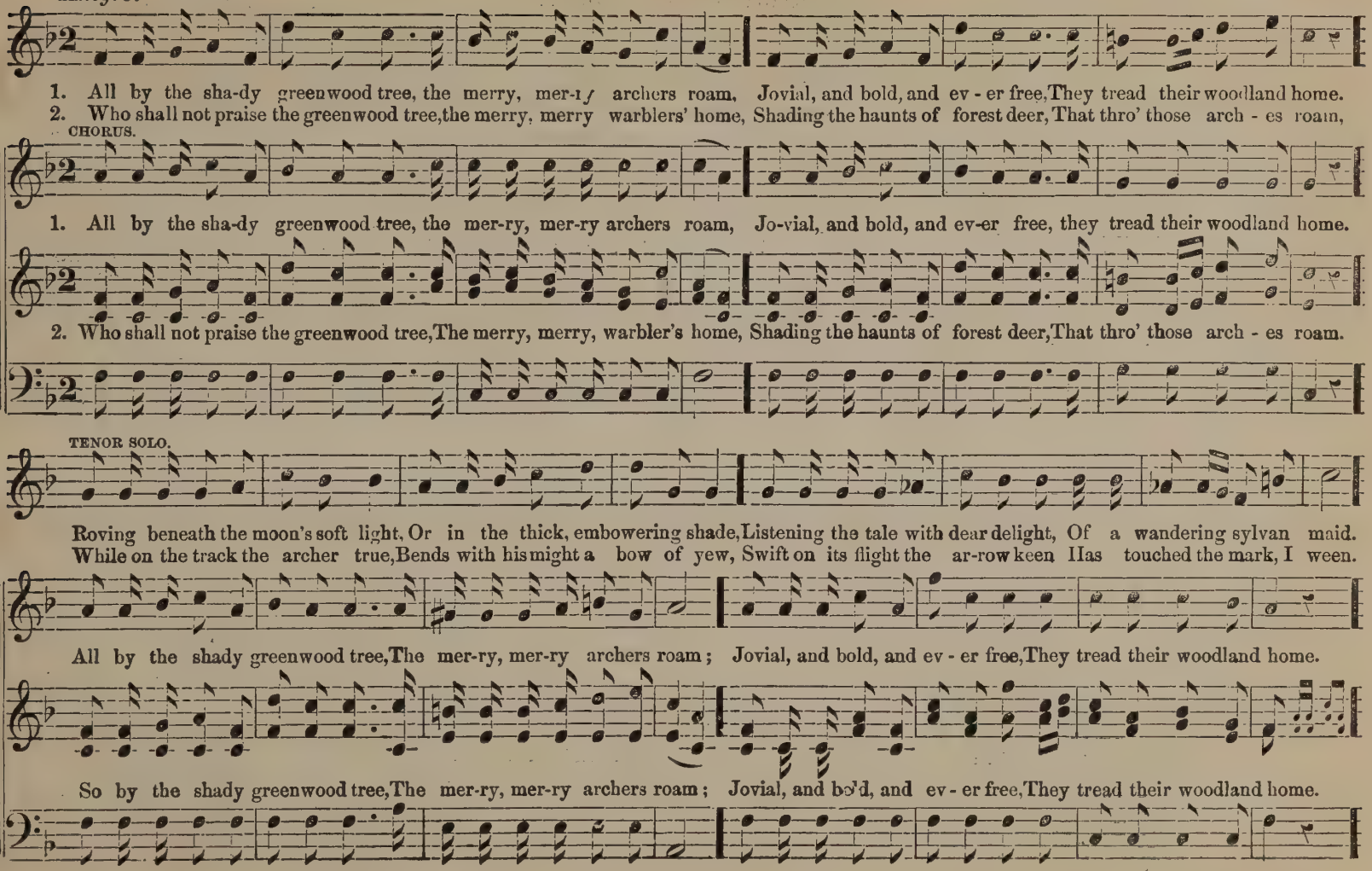
Allegro.



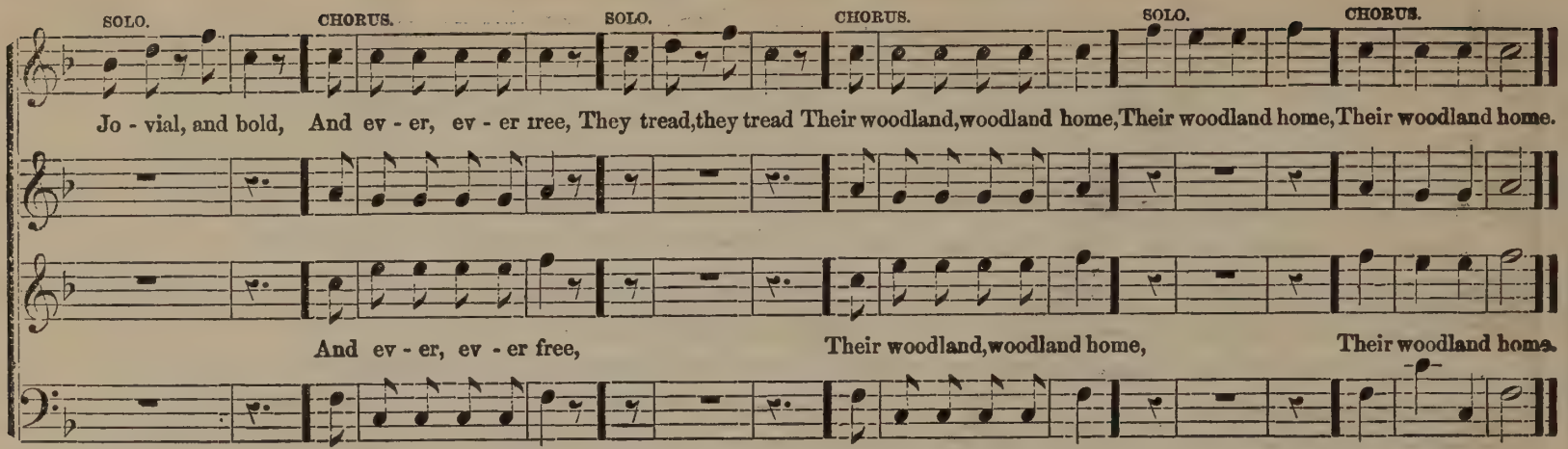
The Greenwood Tree.

Allegro. TENOR SOLO.

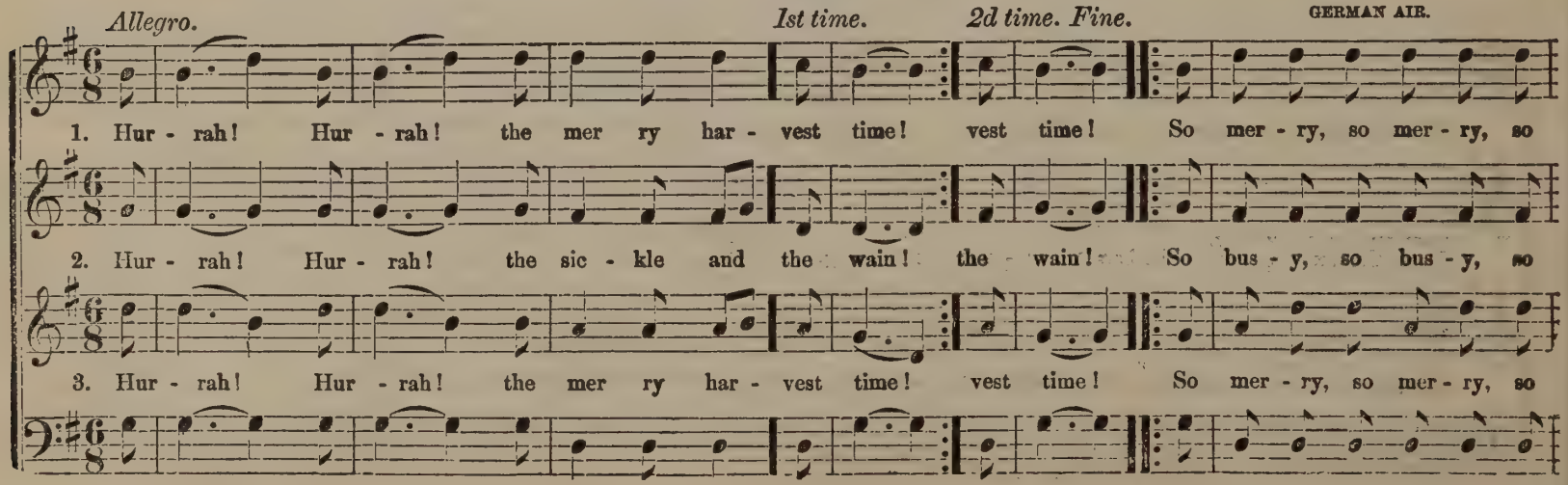
From the Opera of "The Maid of Judah."

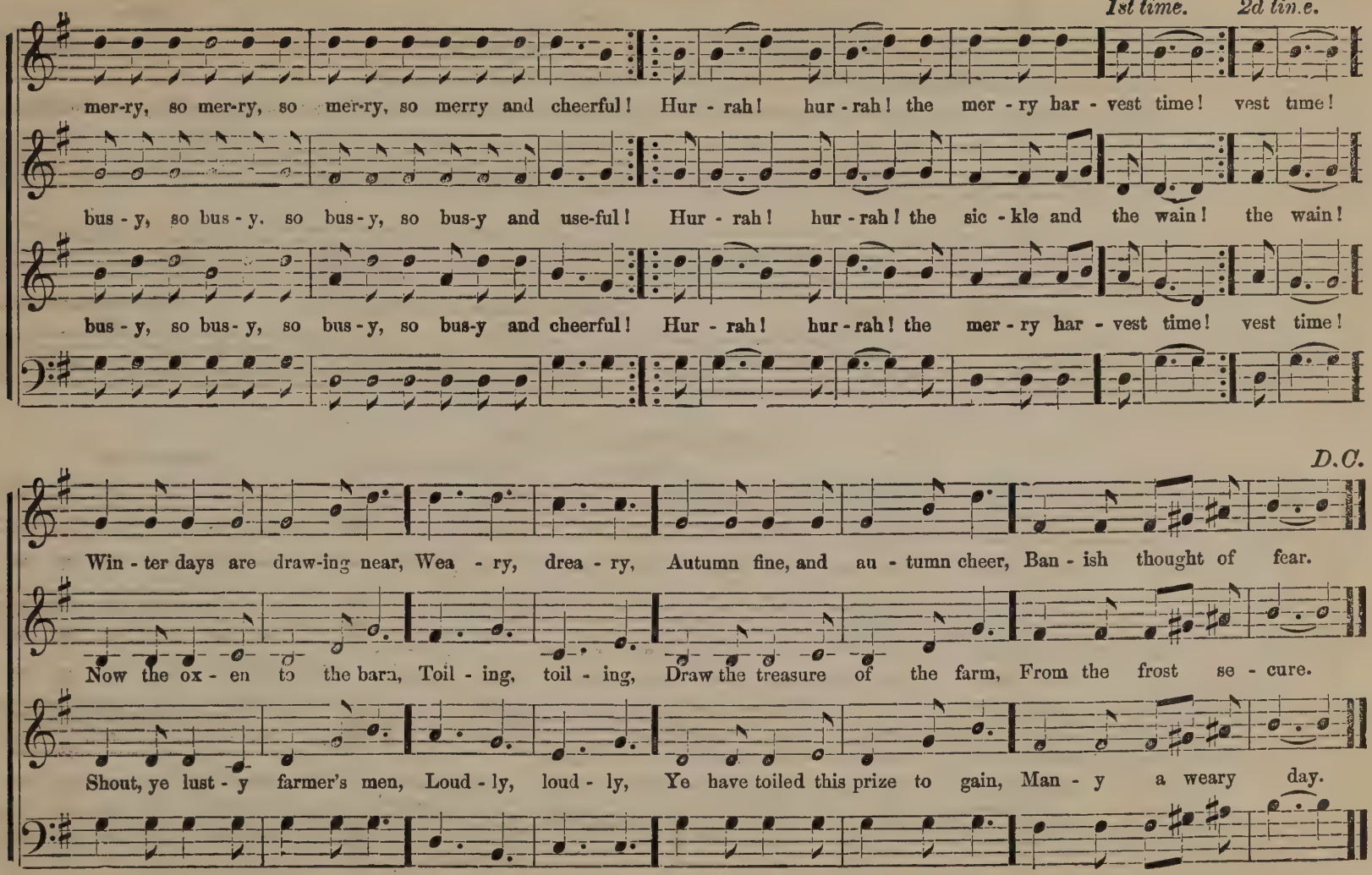


The Greenwood Tree. Concluded.
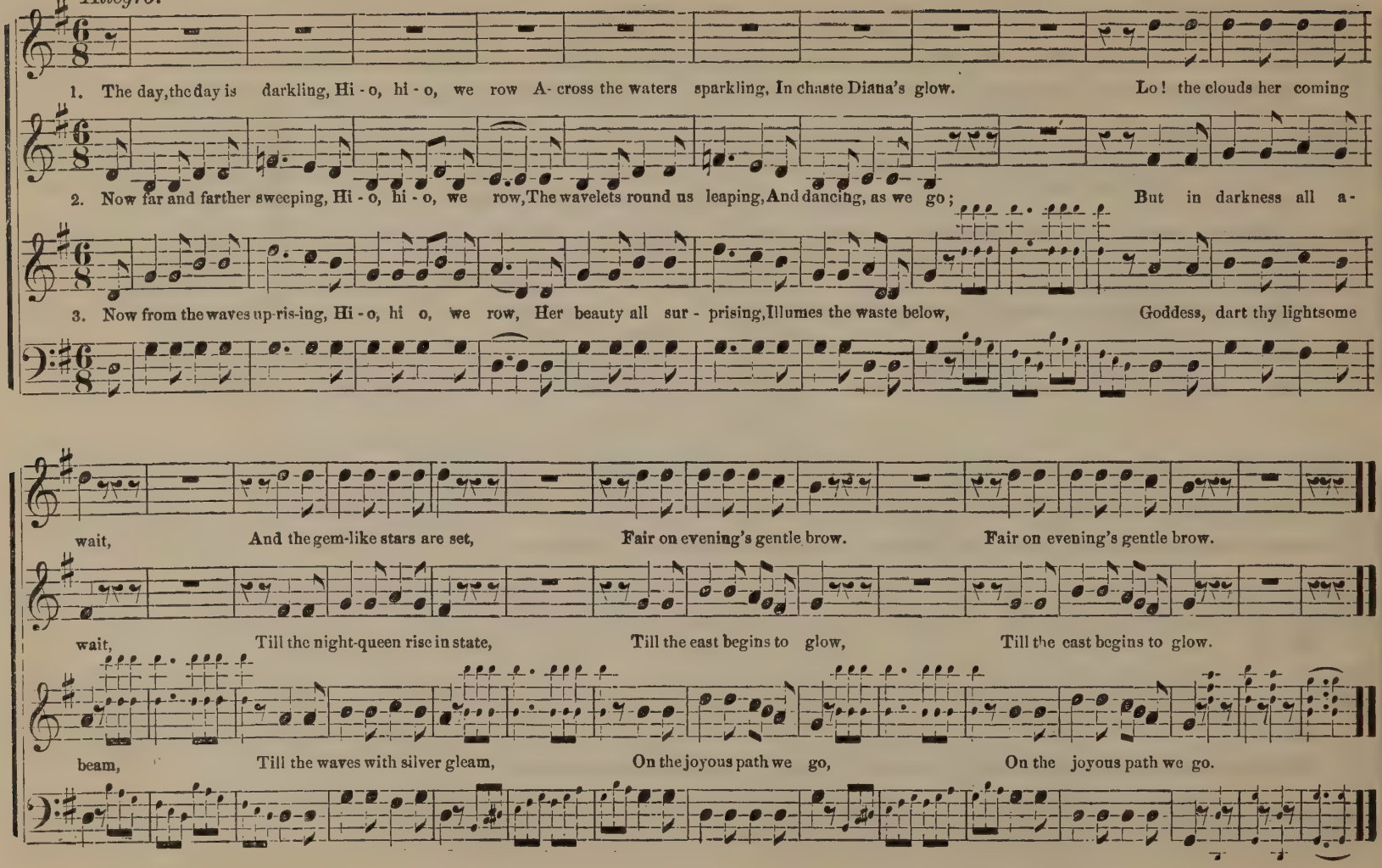


The Harvest Time.



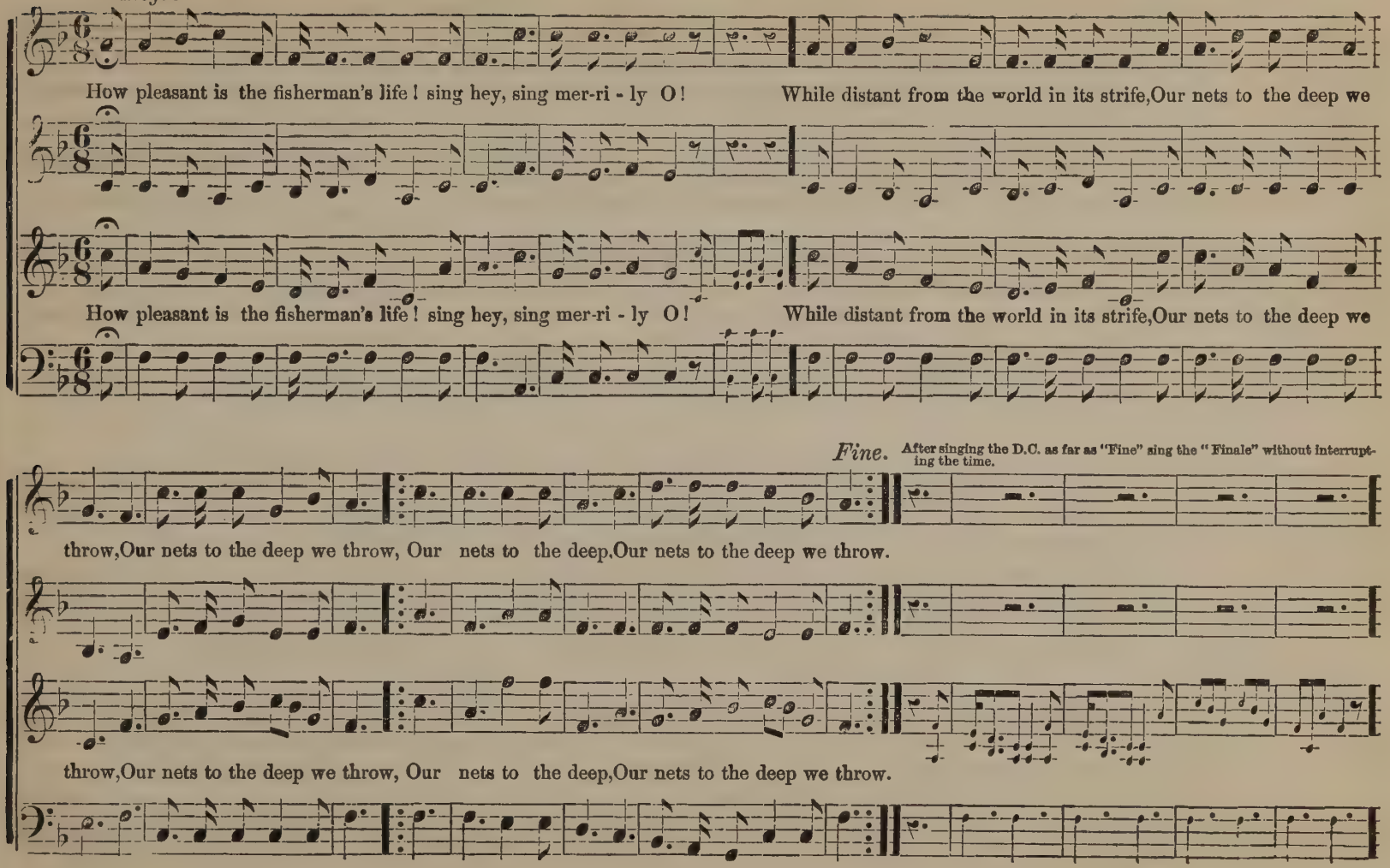

1st time.
2d time.
mer-ry, so mer-ry, so mer-ry, so merry and cheerful! Hur - rah! hur - rah! the mer - ry har - vest time! vest time!
bus - y, so bus - y, so bus - y, so bus-y and use-ful! Hur - rah! hur - rah! the sic - kle and the wain! the wain!
bus - y, so bus - y, so bus - y, so bus-y and cheerful! Hur - rah! hur - rah! the mer - ry har - vest time! vest time!
D.C.
Win - ter days are draw-ing near, Wea - ry, drea - ry, Autumn fine, and au - tumn cheer, Ban - ish thought of fear.
Now the ox - en to the barn, Toil - ing, toil - ing, Draw the treasure of the farm, From the frost se - cure.
Shout, ye lust - y farmer's men, Loud - ly, loud - ly, Ye have toiled this prize to gain, Man - y a weary day.

Moonlight.

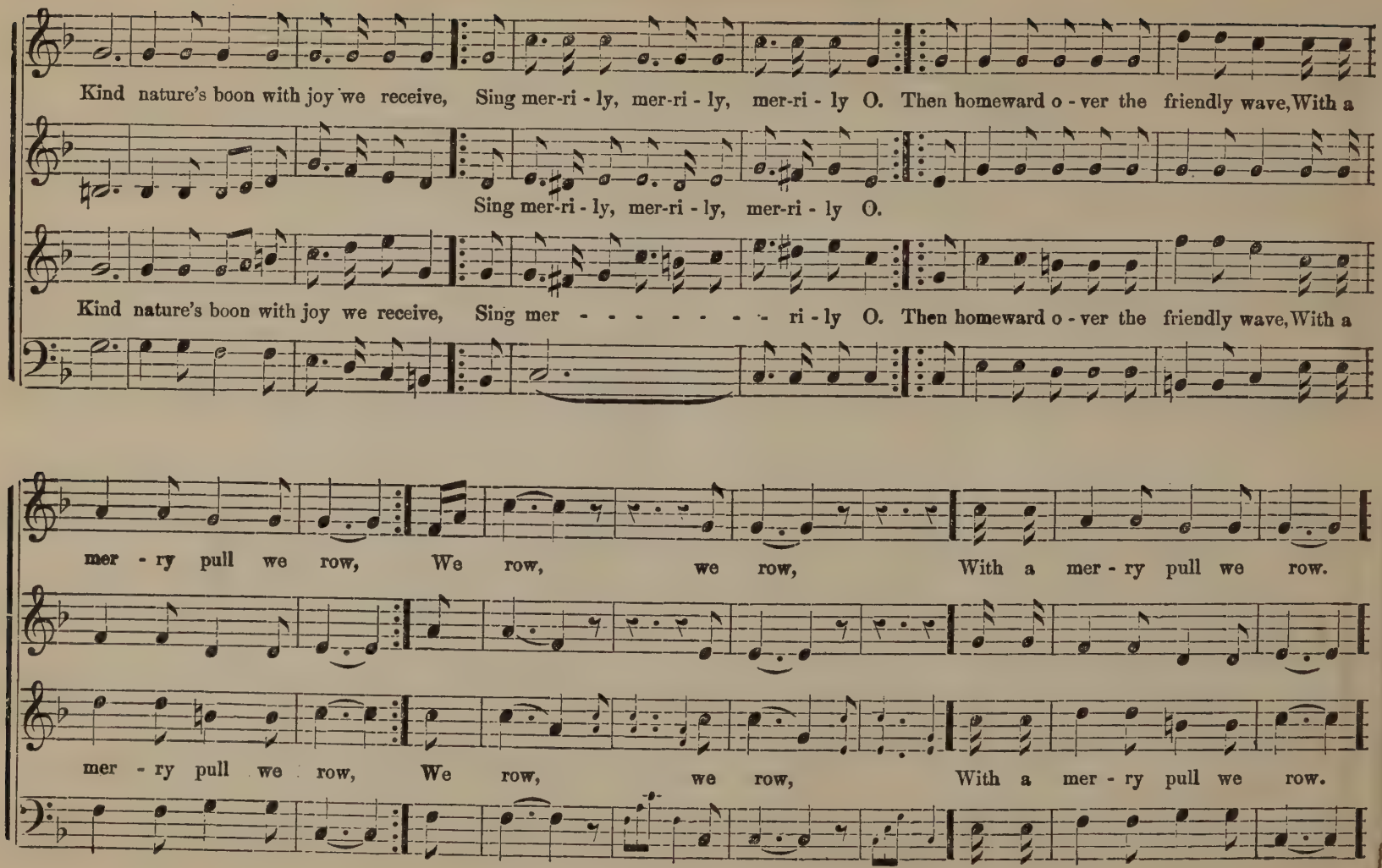
Allegro. Words by J. C. JOHNSON. From the Opera of "La Cenerentola."
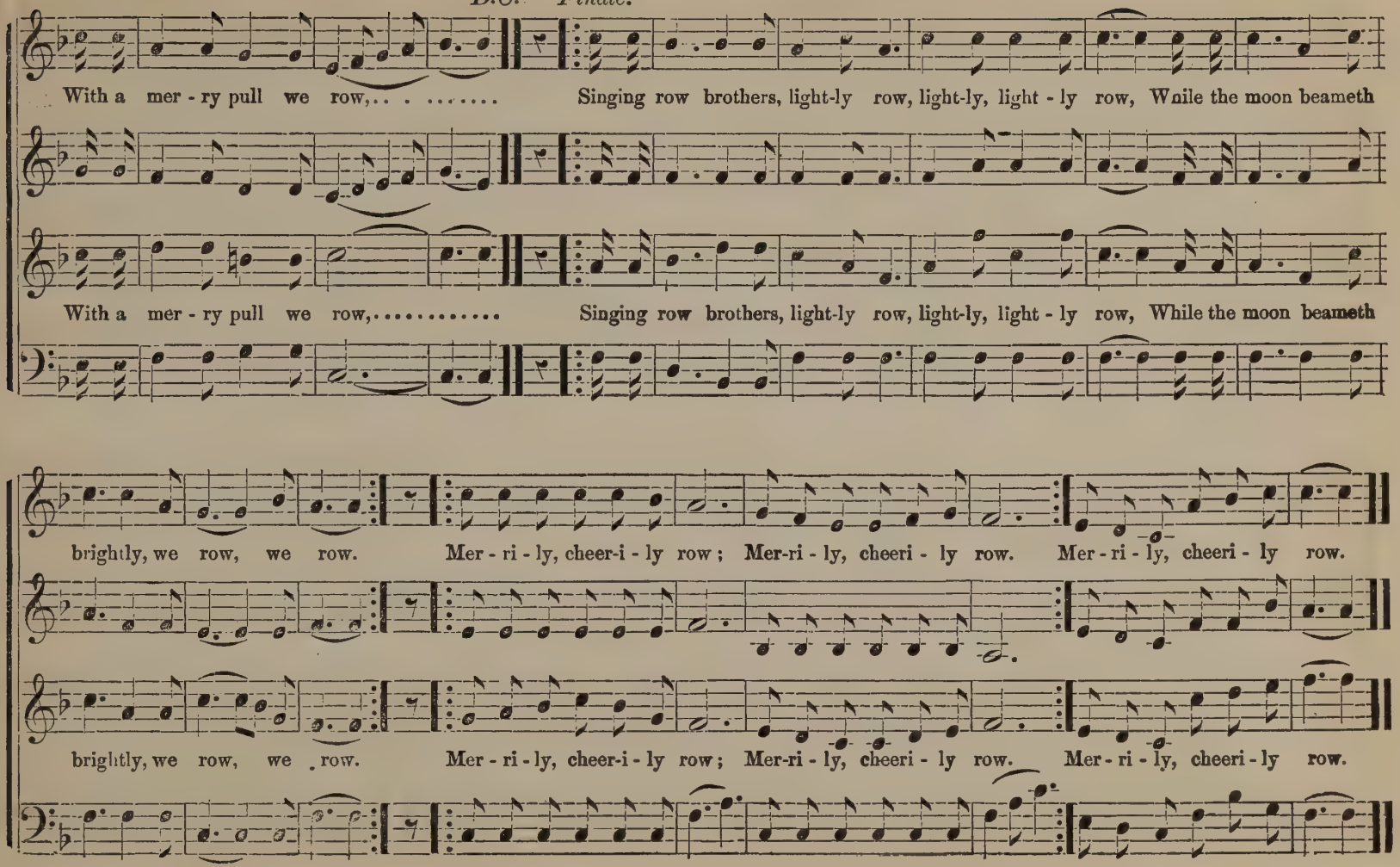


Allegro. ENGLISH GLEE.



The Fisherman's Life. Continued.
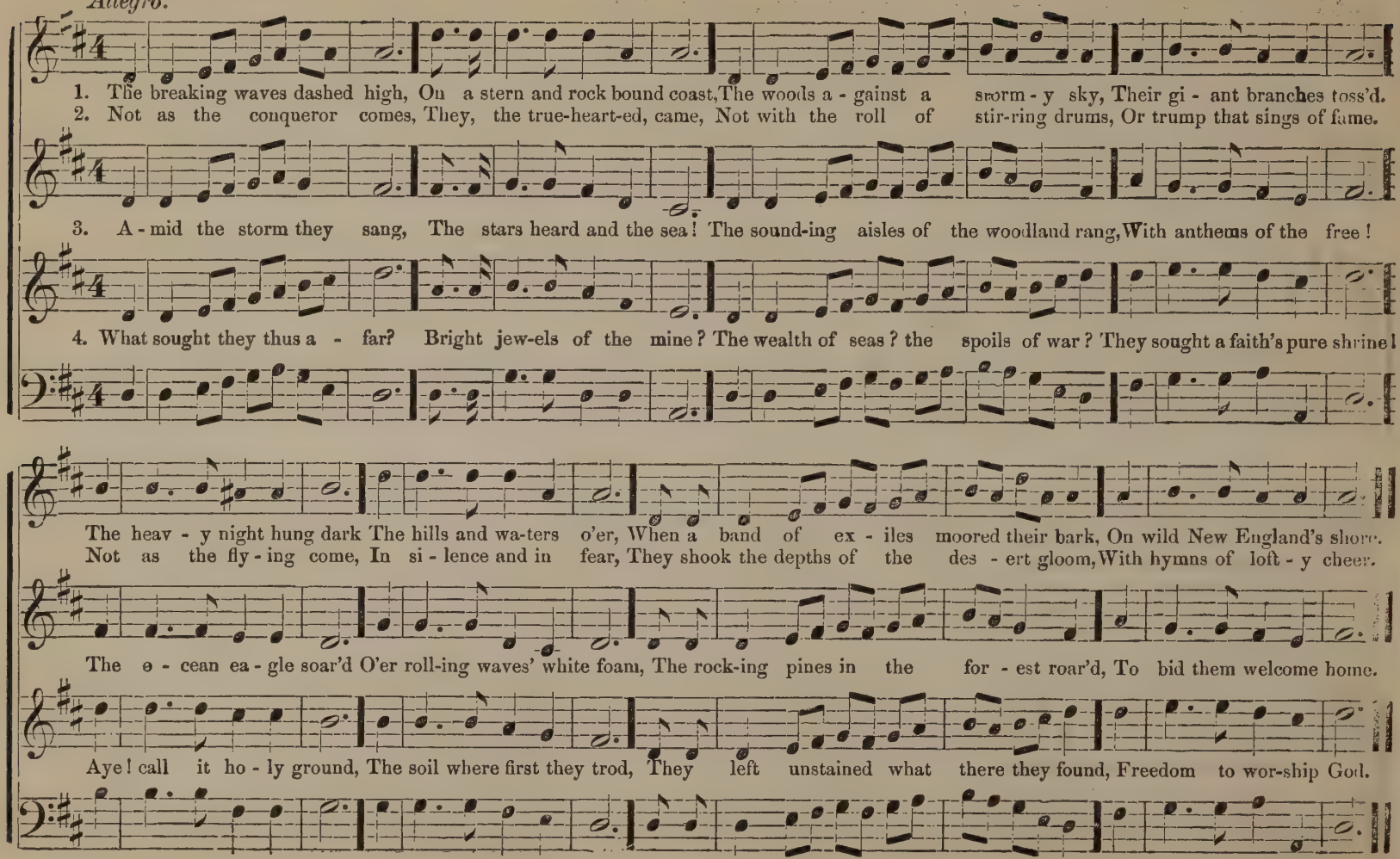


D.C. *Finale.*


With a mer - ry pull we row,.. Singing row brothers, light-ly row, light-ly, light - ly row, While the moon beameth
With a mer - ry pull we row,..... Singing row brothers, light-ly row, light-ly, light - ly row, While the moon beameth
brightly, we row, we row. Mer - ri - ly, cheer-i - ly row; Mer-ri - ly, cheeri - ly row. Mer - ri - ly, cheeri - ly row.
brightly, we row, we row. Mer - ri - ly, cheer-i - ly row; Mer-ri - ly, cheeri - ly row. Mer - ri - ly, cheeri - ly row.

The Pilgrim Fathers.
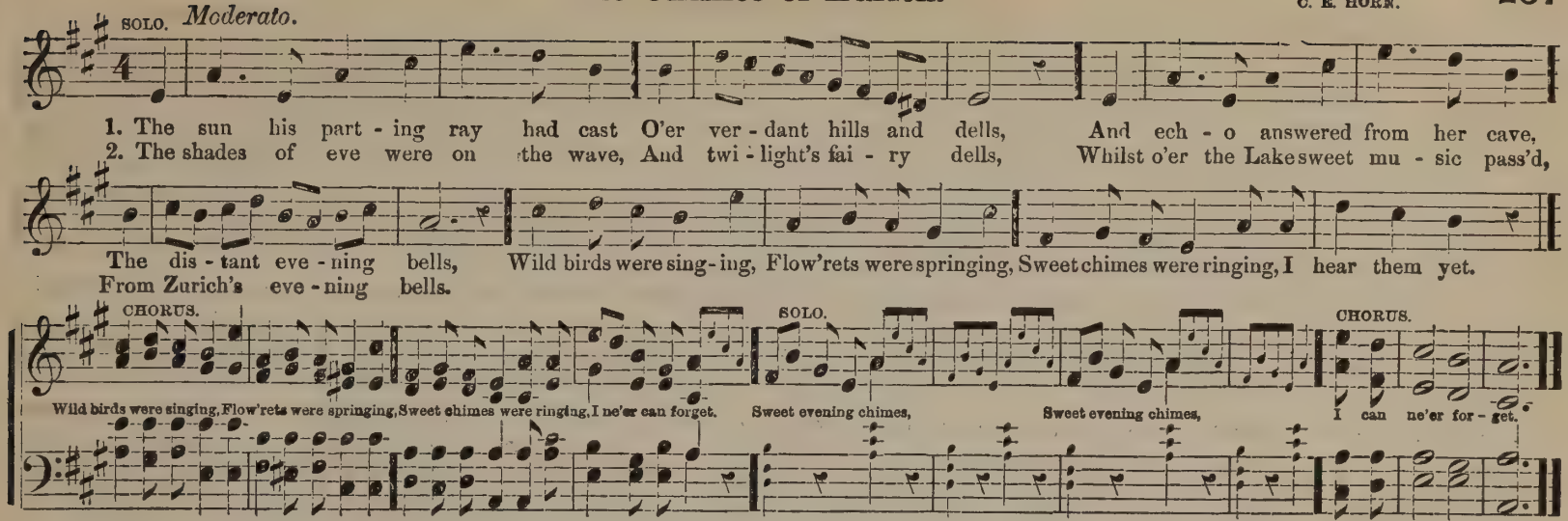
Words by MRS. HEMANS. A. N. JOHNSON.

Allegro.



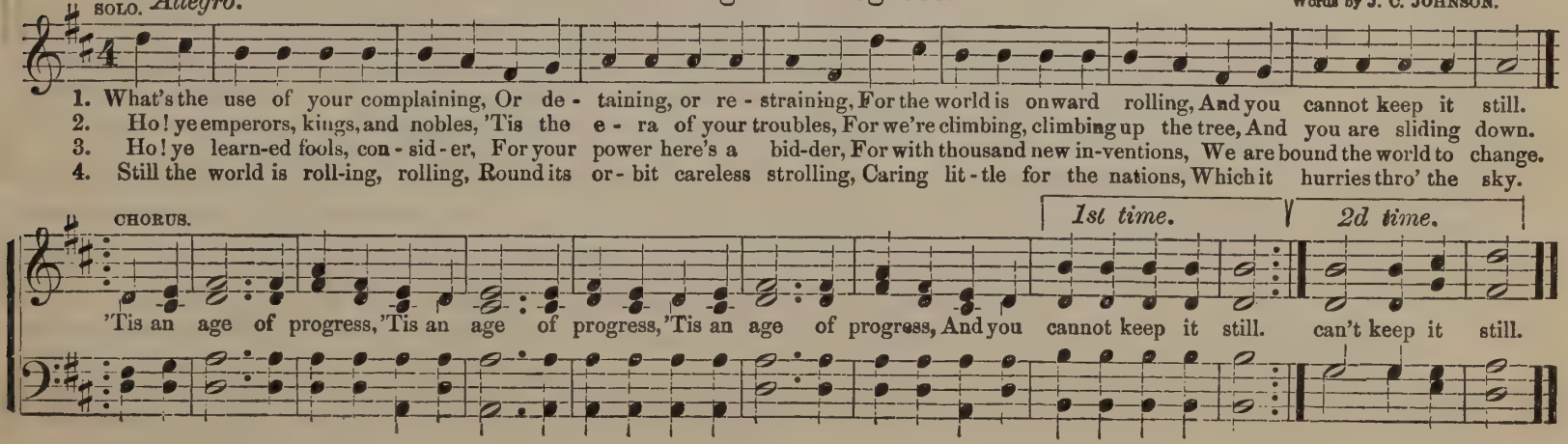
The Chimes of Zurich.

C. E. HORN.



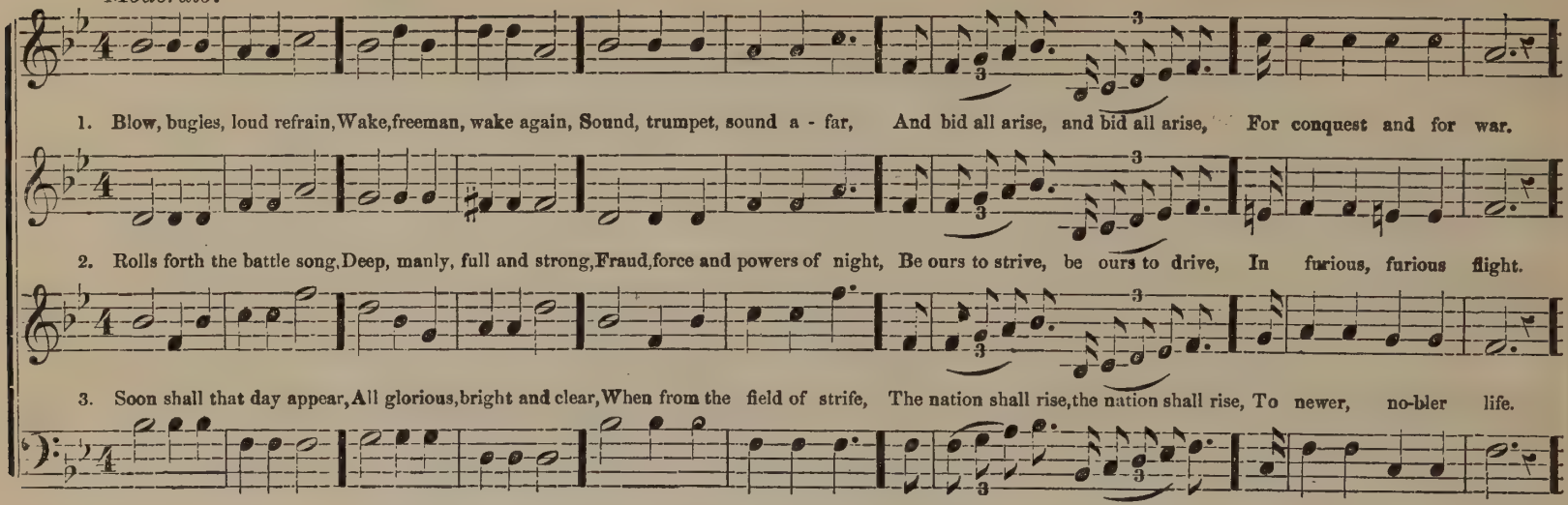
The Age of Progress.

Words by J. C. JOHNSON.
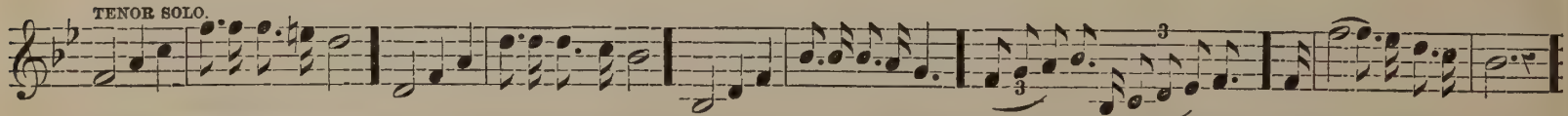


Blow, Bugles.

Moderato. Words by J. C. JOHNSON. Arranged from the Opera of "Faust"
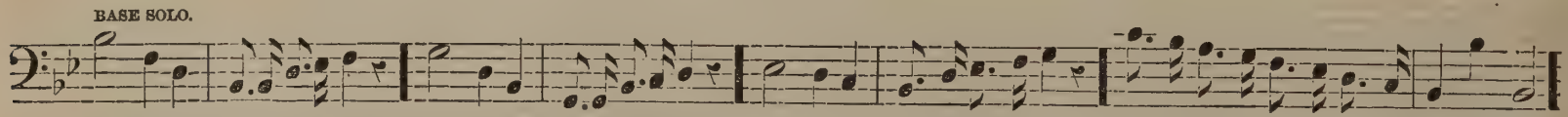


1. Blow, bugles, loud refrain, Wake, freeman, wake again, Sound, trumpet, sound a - far, And bid all arise, and bid all arise, For conquest and for war.
2. Rolls forth the battle song, Deep, manly, full and strong, Fraud, force and powers of night, Be ours to strive, be ours to drive, In furious, furious flight.
3. Soon shall that day appear, All glorious, bright and clear, When from the field of strife, The nation shall rise, the nation shall rise, To newer, no-bler life.

TENOR SOLO.

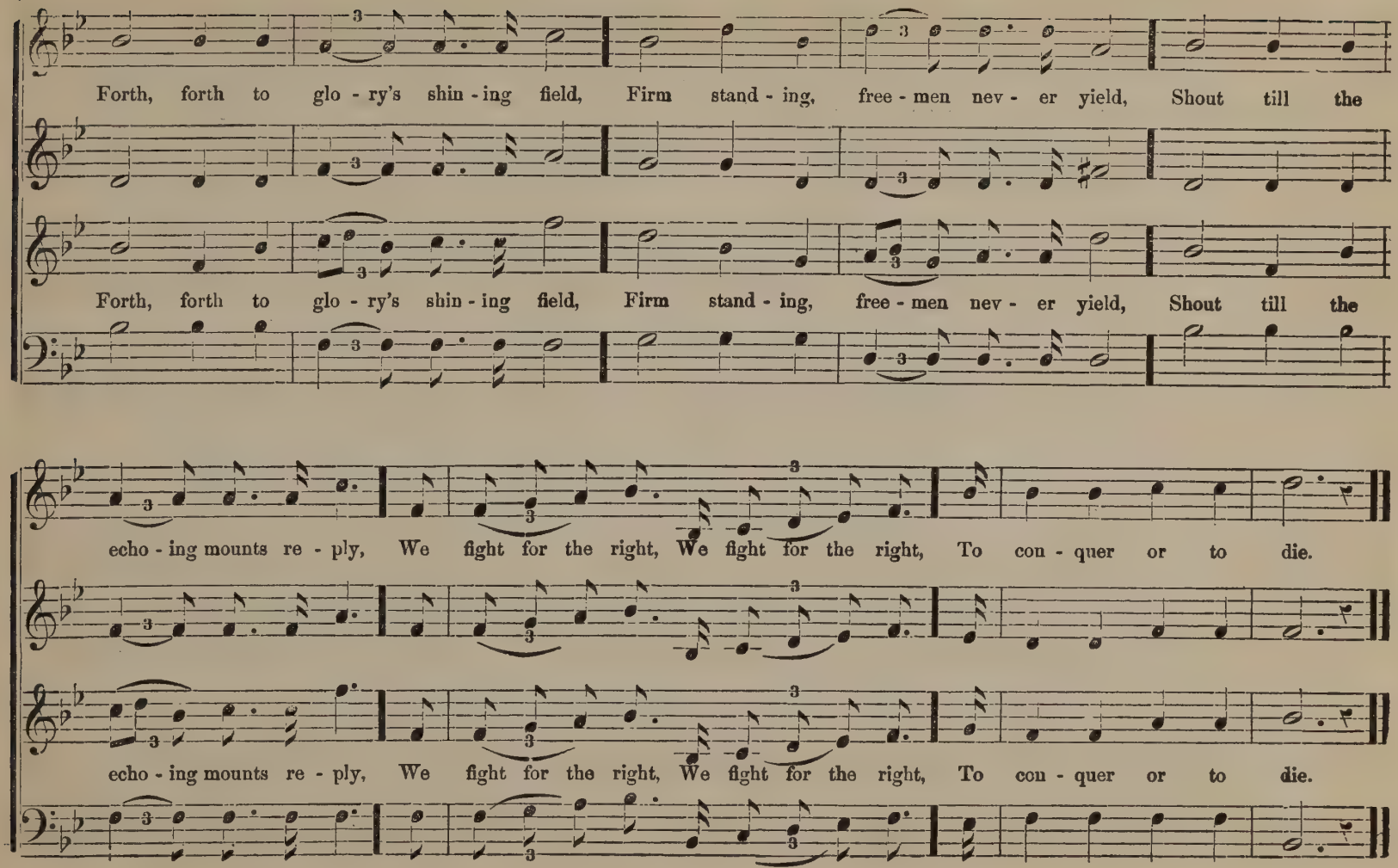


1. Not for the flashing sabre stroke, Not for the sulph'rous battle smoke, Not for the deep ensanguined plain, The rallying call, the rallying call, Resounds, resounds a - gain.
2. Not by the cannon's thund'ring peal, Not by the stroke of murd'rous steel, Not by the musket's heated breath, That spreads o'er the field, that spreads o'er the field Of battle and of death.
3. Then shall the poor, the land possess, Then crown'd with blessings numberless, Sunlight upon all nations shine, O home of the free, and glory and fame Forevermore be thine.

BASE SOLO.

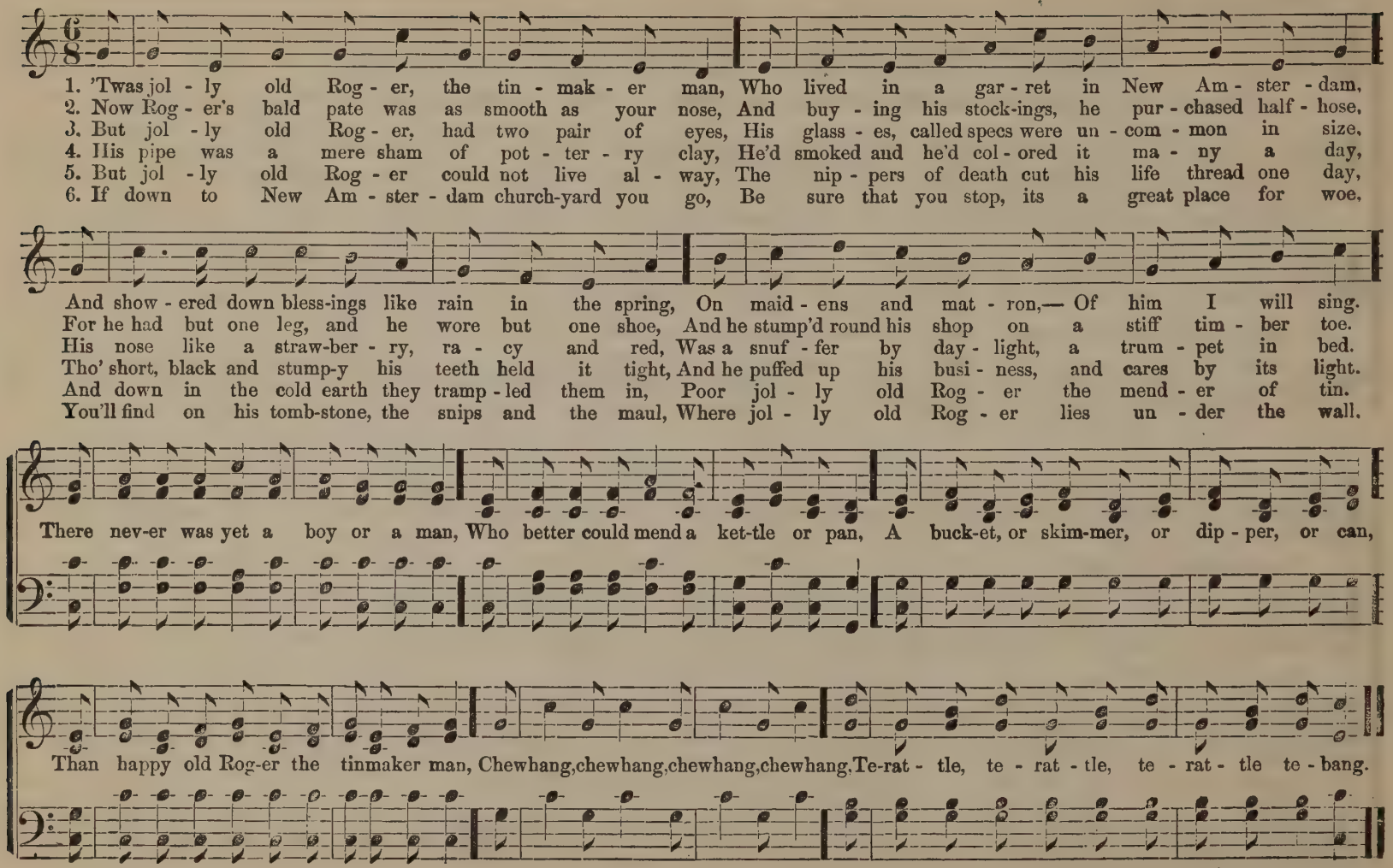


1. Wake, for a grander, nobler strife. See those who seek the nation's life. Down to the contest men of might, Stay not till the coward foe's in headlong flight.
2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm hold the the treach'rous foes at bay, Ne'er give way till brightly dawns the better day
3. Wake for a grander, nobler strife, See those who seek the nation's life. Down to the con-test, men of might, Stay not till the coward foe's in headlong flight


Forth, forth to glo - ry's shin - ing field, Firm stand - ing, free - men nev - er yield, Shout till the
Forth, forth to glo - ry's shin - ing field, Firm stand - ing, free - men nev - er yield, Shout till the
echo - ing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.
echo - ing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.

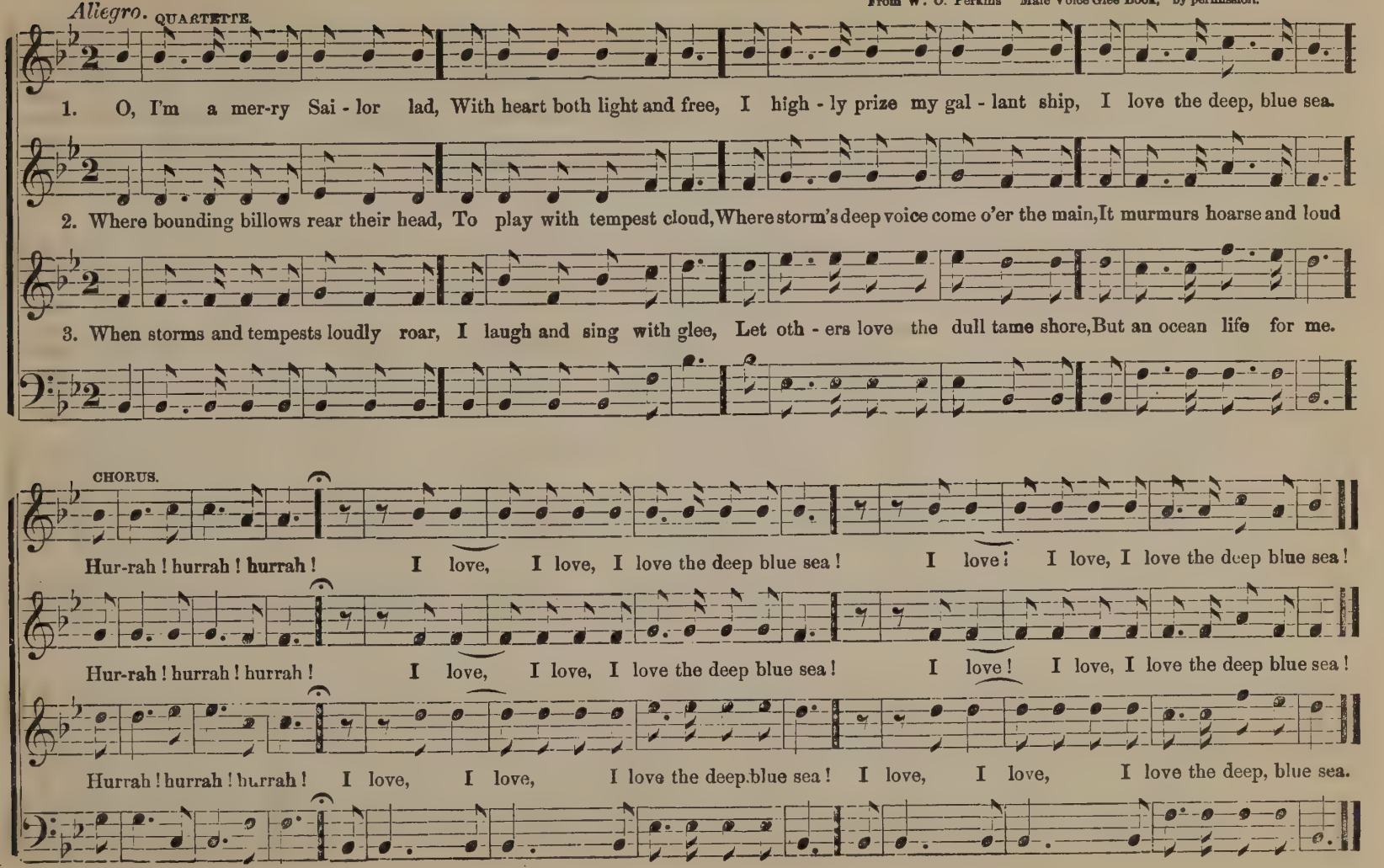
The Tinmaker.

Words by C. C. HASKINS. W. B. RICHARDSON.



The Sailor Lad.
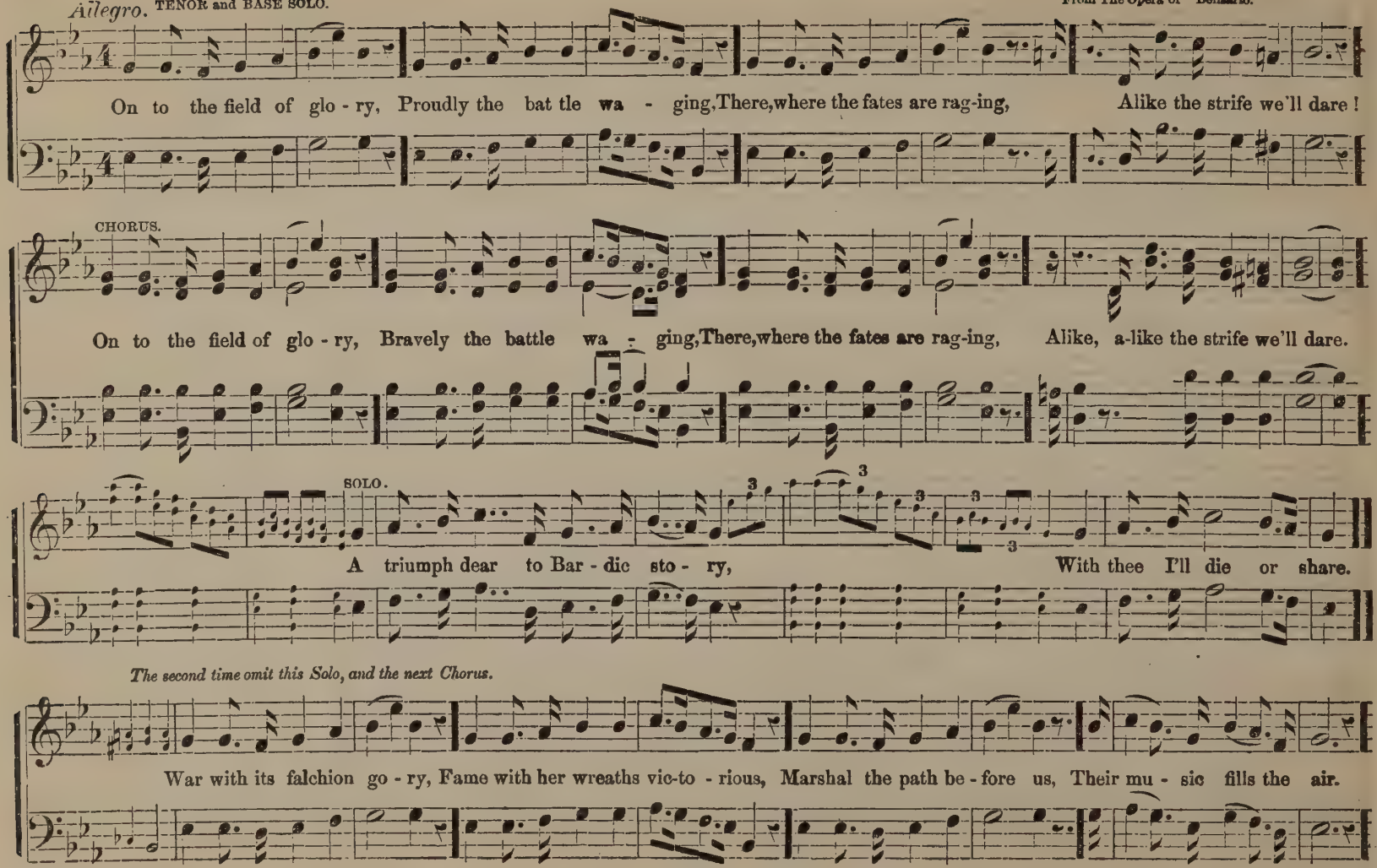
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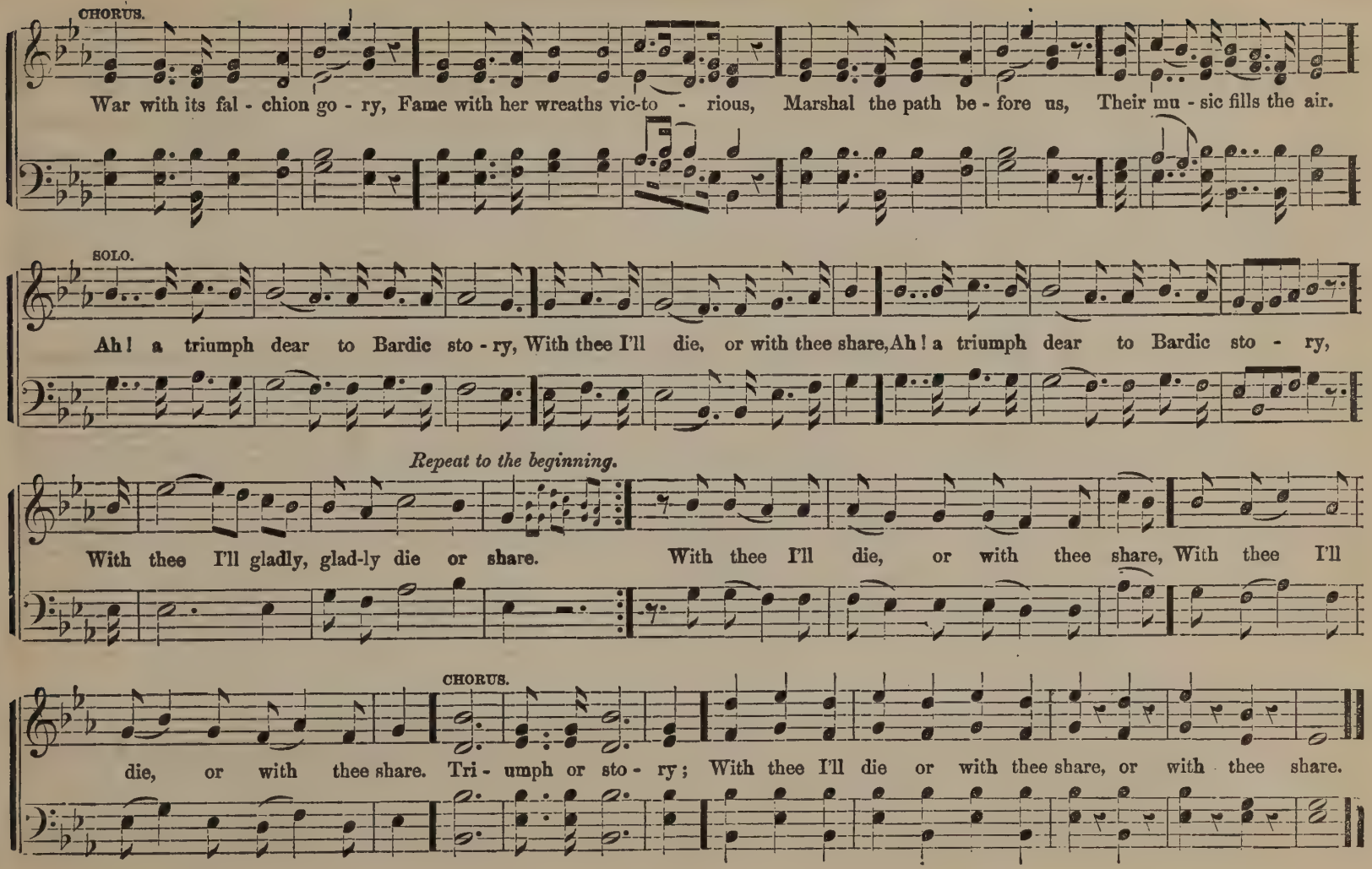


On to the Field of Glory.

Allegro. TENOR and BASE SOLO.

From The Opera of "Belisario."

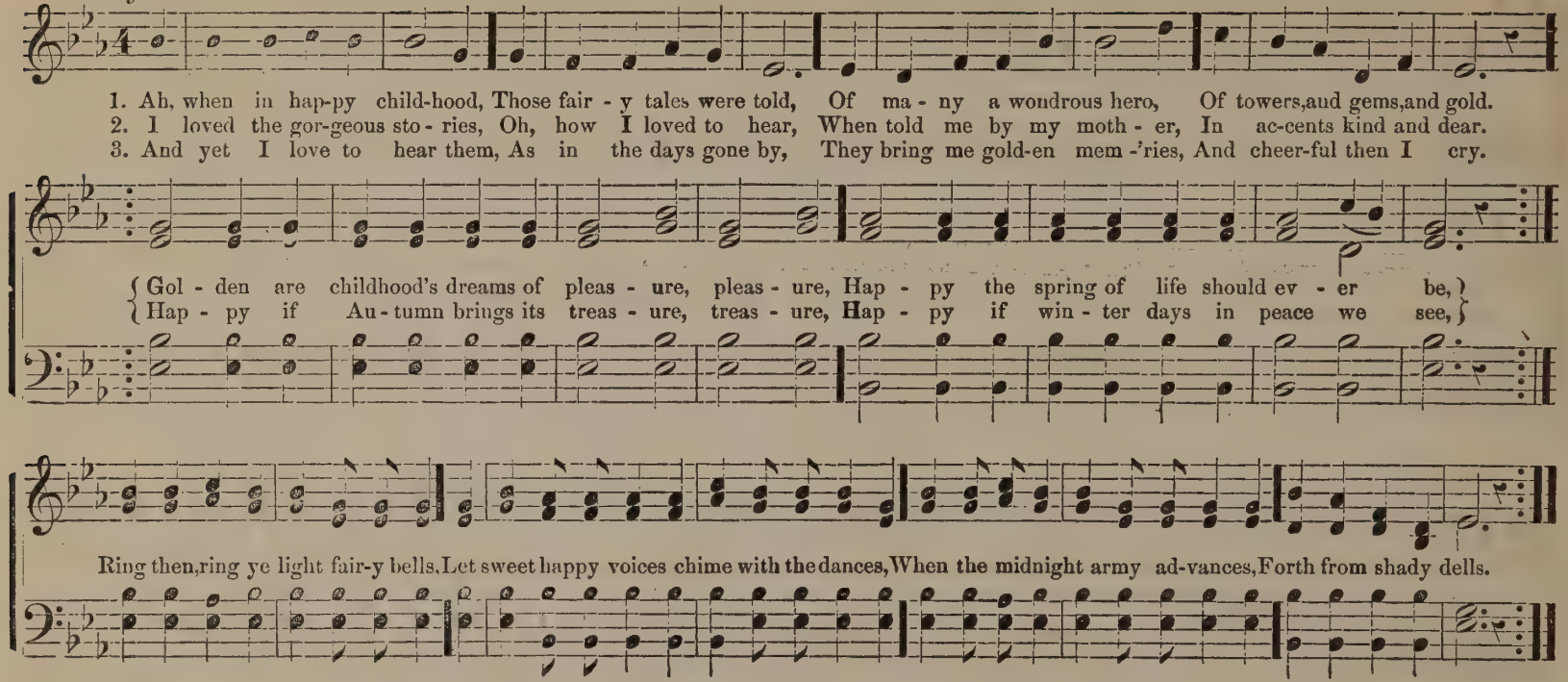



CHORUS.
War with its fal - chion go - ry, Fame with her wreaths vic-to - rious, Marshal the path be - fore us, Their mu - sic fills the air.
SOLO.
Ah! a triumph dear to Bardic sto - ry, With thee I'll die, or with thee share, Ah! a triumph dear to Bardic sto - ry,
Repeat to the beginning.
With thee I'll gladly, glad-ly die or share. With thee I'll die, or with thee share, With thee I'll
CHORUS.
die, or with thee share. Tri - umph or sto - ry; With thee I'll die or with thee share, or with thee share.

Childhood.

Words by J. C. JOHNSON. German Air

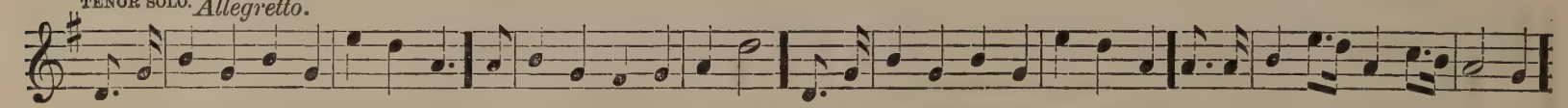
Allegretto.

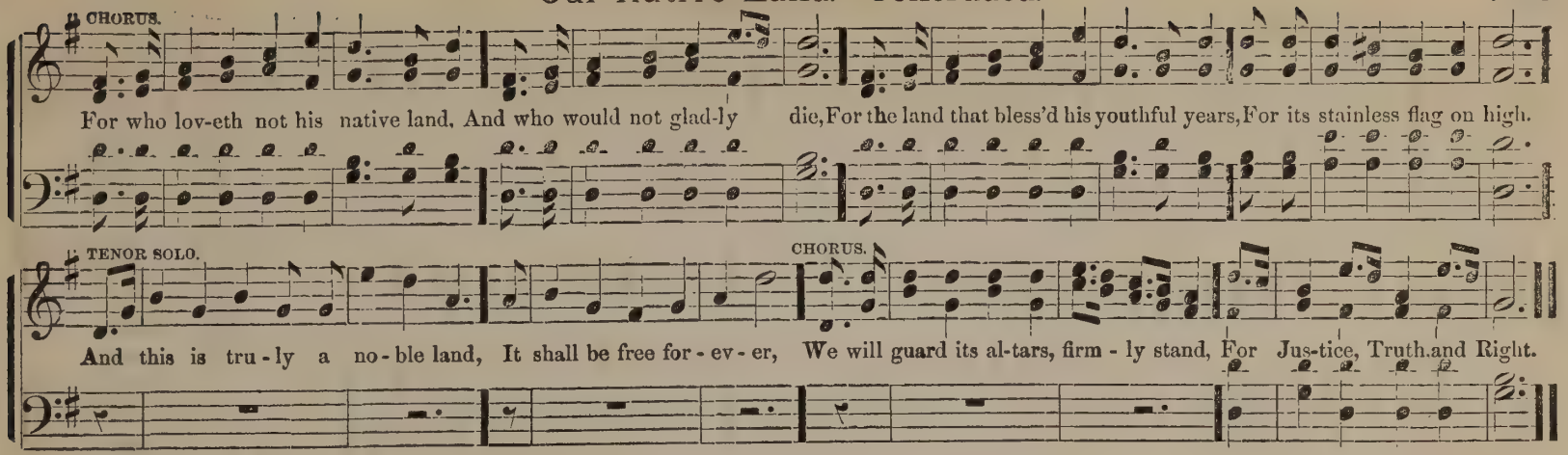


Our Native Land.

Words by J. C. JOHNSON. From the opera of "La Cenerenterola."

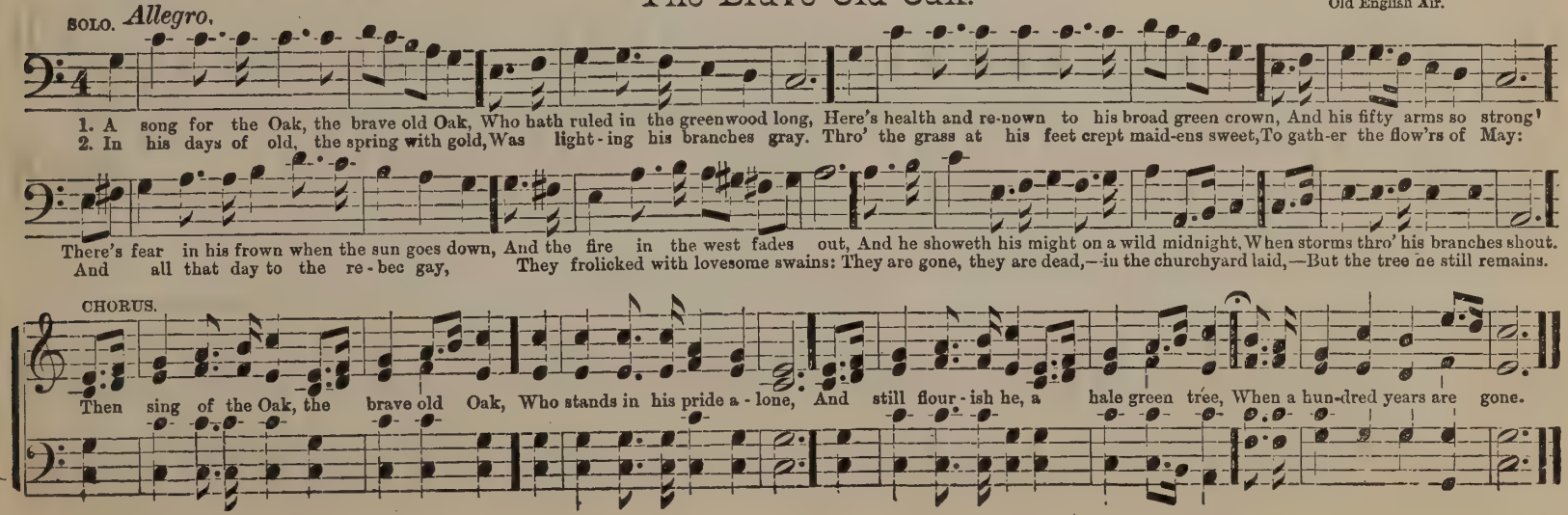
TENOR SOLO. *Allegretto.*





The Brave Old Oak.

Old English Air.



The Oaks.

Allegro

Words by J. C. JOHNSON.

From the Opera of "Ernani."
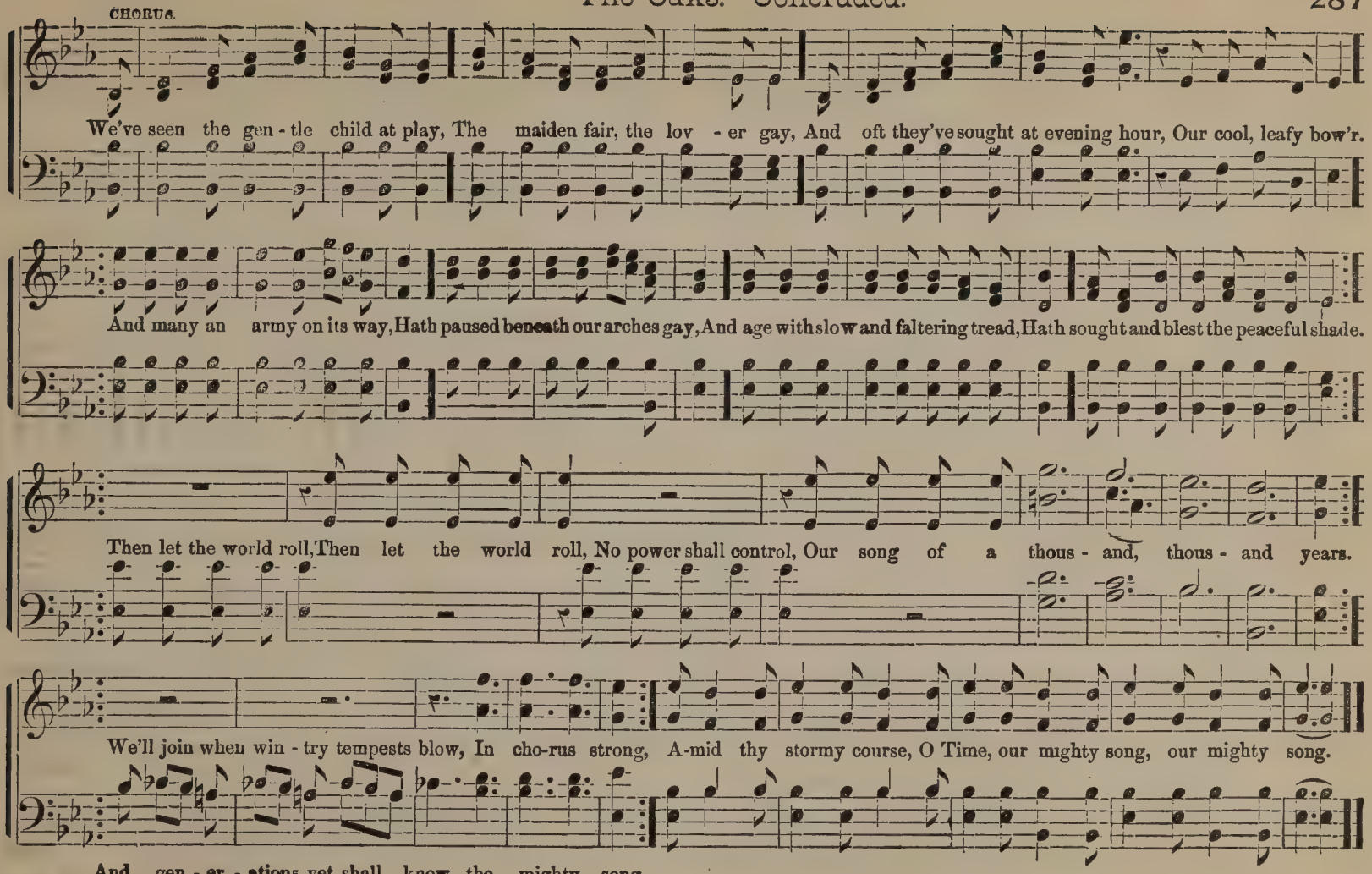
TREBLE & TENOR CHORUS.

Ha! ha! We've stemmed the stream, A thousand years a - long thy storm-y course, O Time! Some-times in lightning's gleam,

ALTO & BASS CHORUS.

And the wa-ter's rousing song, And thunder crash sublime, From memory long have fad - ed, The na - tions of our childhood.

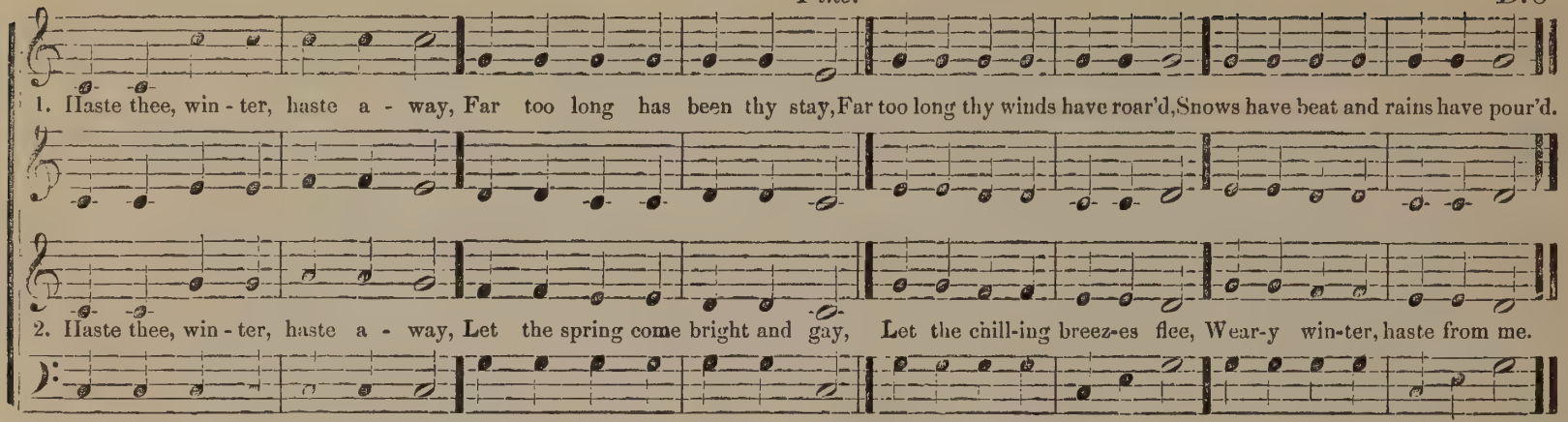
And all the works of man In dust have laid, while we Exult - ing toss our crown of branches, hale and free!


CHORUS.
We've seen the gen - tle child at play, The maiden fair, the lov - er gay, And oft they've sought at evening hour, Our cool, leafy bow'r.
And many an army on its way, Hath paused beneath our arches gay, And age with slow and faltering tread, Hath sought and blest the peaceful shade.
Then let the world roll, Then let the world roll, No power shall control, Our song of a thous - and, thous - and years.
We'll join when win - try tempests blow, In cho-rus strong, A-mid thy stormy course, O Time, our mighty song, our mighty song.
And gen - er - ations yet shall know, the mighty song.

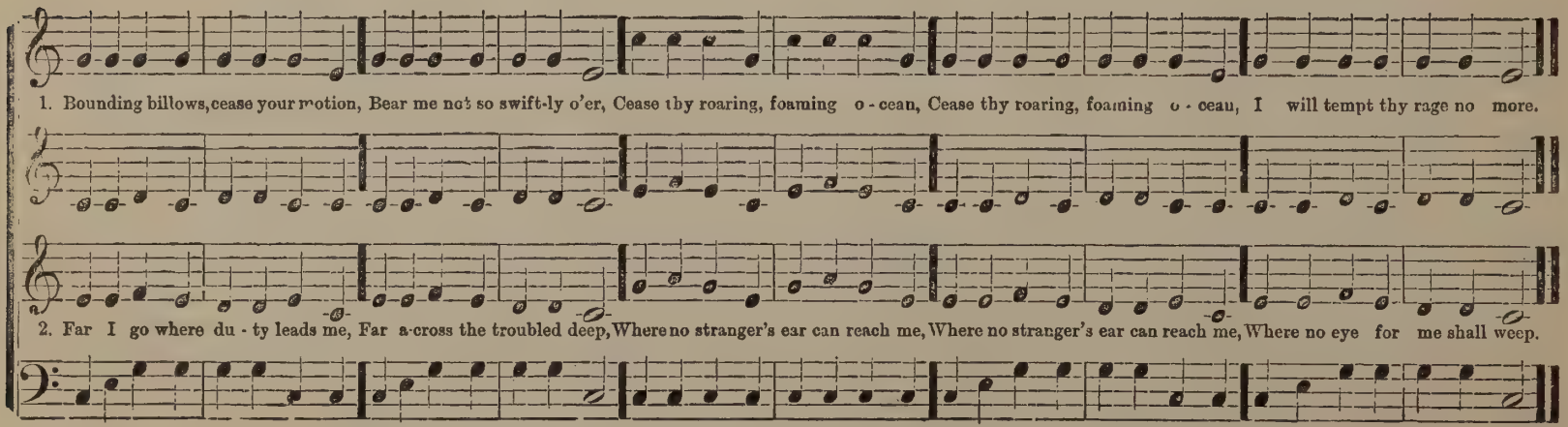
Haste thee, Winter.

The two tunes on this page are intended to be practiced by note after chapter XVII is learned.

Fine. *D.C*



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COME UNTO ME. LET US WORK.
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